IN THIS ISSUE: MUSICAL ATMOSPHERE ON A NATIONALISTIC BASIS—By Anatol Rapoport

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SASCHA GORODNITZKI — Pianist

EMILY ROOSEVELT,
soprano, is fulfilling engagements in New York and Connecticut.

GEORGE COPELAND,
pianist, arriving on the SS. Champlain.

LUCREZIA BORI AND ERNEST SCHELLING
in the soprano's New York apartment, rehearsing for her appearance at the Children's Concert of the New York Philharmonic at Carnegie Hall, December 17. Miss Bori was heard in Spanish songs, with Mr. Schelling at the piano. (Cosmo-Sileo photo.)

ARTHUR VAN HAELST,
baritone, gave a recital at the Woman's Club of Fall River, Mass., on December 12.

ELENA DE LAURI
After important appearances in Italy, Miss de Lauri has been engaged as prima donna mezzo-soprano of the National Opera, Athens. She is formerly of Cincinnati, O. (Photo by Cozza, Milan.)

VERA SCHWARZ,
soprano, of the Berlin State Opera, who recently made her American debut, seen on the SS. Bremen's bridge with Captain Ziegenbein. (Photo by Richard Fleischhut.)

CARL FRIEDBERG,
pianist, recently sailed on the SS. Bremen to fulfill concert engagements in Holland, France and Germany. Mr. Friedberg opened his tour with an appearance at the Christmas matinee of the Concertgebouw Orchestra, Amsterdam, under Mengelberg. He will return to this country the end of January.

JOSÉ ITURBI,
pianist, appeared as soloist with the Musicians' Symphony Orchestra at the Metropolitan Opera House on December 27. (Photo by G. Maillard Kesslere.)

GIGLI AT THE SPORTPALASTE IN BERLIN
where he appeared as soloist with orchestra recently.

ERNEST HUTCHESON,
pianist and dean of the Juilliard Graduate School, New York, will give the first solo program on the music course of the Toledo (O.) Museum of Art, January 24. The Philadelphia Orchestra opens the series with a pair of concerts, January 10 and 11. Other midwinter engagements for Mr. Hutcheson include concerts under the auspices of the Birmingham (Ala.) Music Club and the Buffalo (N. Y.) Chromatic Club.

JACQUELINE SALOMONS,
young French violinist, on the SS. Champlain, which brought her to America recently for a series of concerts.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Lully, Berlioz, and Prokofieff in Triple Bill at Paris Opéra

Russian Composer Fares Worst—A Great Dancer—Modernistic Squeaks—Herold's Le Pré-aux-Clercs—Menuhin Sells Out—Mme. Weingartner Conducts

By IRVING SCHWERKÉ

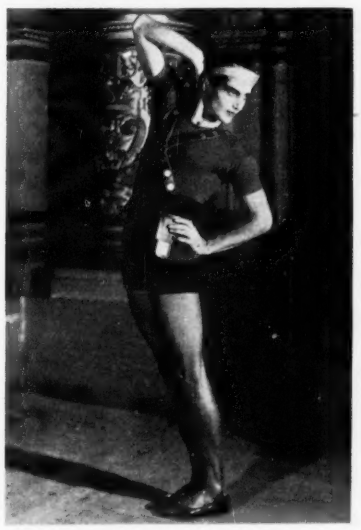
PARIS.—The musical days and nights rush on apace, and one rushes to follow them. The object of these chronicles is not essentially to laud or blame (though both are indulged in from time to time) but to give the reader, wherever he may be, a sort of bird's-eye view of the Parisian musical vista, enabling him to realize, in case first-hand information be denied him, why the charm of Paris is so infinite.

HIGH-TONE OPERA

The Paris Opéra, which does not make a point of catering to high-tone garlicas, has put on a bill that would drive those gentlemen and ladies to distraction if they saw it. In other words, an evening of art with a capital A, for connoisseurs who know and love their music.

The resurrection of The Triumph of Love, by Lully is in itself a triumph of love. One of those opera-ballets of the *grand époque*, the way Director Rouché has caused it to be produced is quite lovely; everything is so noble, elevated and dignified. The music, which the *hoi-polloi* is not expected to like, entrances the cultivated mind, and it certainly is difficult to sing and play. On that score our moderns need not brag. This hour of Lully delight is conducted by Gabriel Grovlez, sung by Mmes. Campredon (Venus), Renaux (Diana), Laval (Night), Lumiere (Mystery), MM. Cambon (Mercury), Ernst (Silence), and danced by Mlle. Ceres, MM. Peretti, Goubé, Duprez and ballet corps.

Following Lully, comes Berlioz' La Prise de Troie, which the program compiler touchingly rendered into English, in the section for foreigners, as The Prize of Troy. While there is nothing in these four acts for an Italian tenor, long or short, or for nightingale warblings on the part of a female, there is much wonderful music. The orchestral score is marvelous, the vocal writing is dramatic and melodic, and there are choruses that have never been excelled. Andromache's mourning before the tomb of Hector is stupendous, a depth of expression that other composers may have equalled, but have never gone beyond. Its simplicity is terrifying. And then that final scene, when a whole stage full of Vestal virgins stab themselves, in preference to the onslaught of the invaders. *Dieu, que c'est beau!*



(Photo by Granère, Paris.)

SERGE LIFAR
as Serge in the ballet Sur le Borysthène.

The whole opera is effectively staged, with remarkable care for Grecian color, classical line, and grouping of the masses. Philippe Gaubert leads the orchestra. The principal stage artists were Mmes. Ferrer (Cassandra), Laval (Ascanius), Riquier (Hecuba), Franck (Andromache), Cros (Astyanax), MM. Singher (Chorebe), Luccioni (Aeneas), Etcheverry (Hector's Ghost) and Morot (Priam).

The third part of the evening is given to a new ballet by Prokofieff: On the Banks of the Borysthène. I doubt that it will be given very long (though you never can tell) for musically it is a great deception—in fact the only fly in the ointment of this otherwise refined *soirée*. Mr. Prokofieff wrote his ballet in 1930-1931; the libretto (excellent), he did in conjunction with Serge Lifar. I thought the score just about the junkiest I have heard in a long time. For baby composers there is an excuse, but for a man who wrote the piano concerto in C (to mention only one of his masterpieces) it were impossible to find one. The rustic love story gave him a splendid opportunity to do something fine. Instead of which, nothing hangs together. An aesthetic mistake, it gets nowhere, and if ever dancers have had to tread on thin ice, they do it here. The musical discourse is continually cut into snippets, the orchestration is faded, poverty-stricken, flat or noisy. The music (sic) puffs and snorts along, gets all out of breath and wheezy, and as the construction of a climax was apparently not one of Mr. Prokofieff's preoccupations, when the stage story stops, the music stops too. In view of which, the stage story ended none too soon.

The Prokofieff ballet, however, had one supreme advantage. It emphasized the extraordinary genius of Serge Lifar, co-author of the story, choreographic master and first dancer of the work. He had to deal with music which, instead of helping the people on the stage, really hindered them. In spite of which, he put over a stunning spectacle, and a man who can do that, has a creative talent before which the plumed hat does well to sweep the ground. A master of classical and modern dancing, he has succeeded in getting the maximum of plastic effect from groups of individuals. Not one of these stereotyped Russian ballets, with traditional costumes, steps and jumpings, but a poetic conception, poetically realized, all movement stylistic and minutely regulated; a fusion of the classical and modern schools so perfectly achieved that no one can say where the one ends and the other begins, and in which the pantomime that carries forward the dramatic action, and the dance *per se* are coincidental and indivisible. His own dancing (role of Serge) was also a triumph—impeccable technic, youth, grace, virility. He was surrounded by an efficient troupe: Mlles. Bos (Natacha), Lorcia (Olga), MM. Feronelle (Father), Efinoff (Fiancé), and thirty or forty others. Philippe Gaubert conducted.

POURQUOI?

The creation by the Paris Symphony Orchestra of Gretchaninoff's new violin concerto, left so much to be desired—it is, for the most part, deadly long, un-violinistic and platitudinous—there is no use talking about it, except to say that it was splendidly per-

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Livio Luzzatto's Judith Done by Freiburg Opera

Première of Work by Young Italian Shows Remarkable Musical Qualities—Lacks Action and Variety—No Verdi-Puccini Influence

By HERBERT F. PEYSER

FREIBURG-IN-BREISGAU, GERMANY.—The Stadttheatre of this quiet town, which less than a year ago won itself a degree of international notoriety by performing an American opera, has now undertaken to put on the map a young and virtually unknown Italian composer, Livio Luzzatto, by producing for the first time on any stage his three act "biblical drama," Judith. The enterprise is, first and foremost, a tribute to the idealistic aspirations of the Freiburg theatre. For the work, though in itself a composition of certain remarkable qualities, is something which by its very nature cannot hope for extensive dissemination or popular success. Its demands are extraordinarily taxing (it would be idle to claim that they were any more than partially realized at Freiburg) and under the most auspicious circumstances its appeal would be exclusively to musical epicures.

Luzzatto was born in Trieste thirty-five years ago. He studied for a while with Pizzetti and Respighi, but is largely self-taught. He spent a number of years in Germany and steeped himself in Bach. He now makes his home in Milan. Most of his earlier compositions he is said to have destroyed in a frenzy of righteous self-criticism. Judith is his first opera and is intended to form part of a trilogy "held together by a higher philosophic and musical unity." The composer compiled his own libretto from accredited biblical sources. It is a simple affair and a brief one and it reads more like a cantata text than like a thoroughgoing opera book.

SIMPLE BUT BLOODY

Judith comes before the tyrannical Holofernes to plead for her oppressed countrymen. He is inflamed by her beauty and after a space she seems to yield to his entreaties. Taking advantage of a drunken stupor into which he has fallen she slays him, cuts off his head and appears with this bloody token of their deliverance before the lamenting folk of Israel.

Aside from one or two decorative or subsidiary incidents, this is all. There is no action whatever, no drama in the ordinary sense. Even the slaying of Holofernes takes place off stage and it is characteristic that most of the numerous choral passages in the work are sung either behind the lowered curtain or in the wings. Mary Garden, who sanctioned and espoused the Judith opera of Arthur Honegger, would probably never have let herself be inveigled into Luzzatto's edition of the fair avenger of Holy Writ.

It is an obvious impulse to class Luzzatto's work in the category of oratorio gone wrong (the sixteenth century Florentines would very likely have called it a *sacra rappresentazione*). Nevertheless, this Judith, if given under the conventional conditions of oratorio, would probably lose as much as does Saint-Saëns' Samson and Delilah divested of scenery, costumes and such action as it allows. Luzzatto's music is decidedly not scenic music. But its qualities are subtly enhanced by the accouterments of the theatre.

GOODY-BYE VERISMO

This music belongs from the first bar to the last to the newer Italian school. It keeps its skirts scrupulously clean of the Verdi-Puccini defilements. Nor does it suggest Respighi, even though that worthy was one of Luzzatto's mentors. On the other hand, the kinship with Pizzetti is very strong. Artistically, even spiritually, the younger musician seems at times the spit and spawn of that master. He works with Pizzetti's technic; he shares Pizzetti's imagination and point of view; he possesses something of Pizzetti's sensitiveness, aristocracy of feeling, and peculiar sense of musical texture.

The texture of Judith is astonishingly continuous and fine and the rhythmic complexity it exhibits on paper translates itself to a singular richness for the listening ear. The musical tissue is woven out of phrases of surprising breadth and span. The solo vocal writing is of a piece with the orchestral part. The singers (especially the Judith) are confronted with a far-darting vocal line and have to endure without respite phrases of vast trajectory and terrific *tessitura*. It must, however, be admitted that the relations of orchestra and singers are calculated with exceptional care and success.

Like so many of his other Italian contemporaries Luzzatto strives to suffuse himself with the past. The masterful polyphony with which he constructs the choral pages of his work (and the choruses, both accompanied and *a cappella* are among the most powerful and dynamic elements of the work) may have been among the principal fruits of the composer's studies in Bach, but the musical idiom as such reaches back, time and again, to Monteverdi and even to Palestrina. Another feature of the score is

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STRAUSS BALLET TO HAVE PHILHARMONIC PERFORMANCE

The January 8 concert of the New York Philharmonic-Symphony (under the direction of Bruno Walter) will be broadcast from the Metropolitan Opera House in New York. Prominent on the program will be the Whipped Cream ballet, composed by Richard Strauss ten years ago. Other selections to be played during the broadcast include Strauss' Serenade for wind instruments and three Wagner compositions: the overture to Tannhäuser, the Waldweben from act II of Siegfried, and the Rienzi overture.

Hamburg's Opera in Financial Straits

Muck Still Active at Seventy-Four—Menuhin Triumphs

HAMBURG.—The Hamburg Opera, hitherto a municipal opera, will, it appears, have to get on without municipal support. Financial conditions make it impossible to carry on in ancient tradition at the public expense. The management is, however, determined not to close the theatre and is trying to reorganize the company as a private enterprise. Despite these difficulties, some excellent performances have been given recently under the direction of General Music Director Böhn.

Not only that, but a competitive opera season has been started at the Schiller Theatre, under the leadership of Director Sattler. An evening of short modern operas by Hindemith, Toch and Weill was done successfully with Willi Hammer at the conductor's desk.

Dr. Karl Muck, now in his seventy-fourth year, is still valiantly espousing the causes of Beethoven and Bruckner at the head of the Hamburg Philharmonic. His age, moreover, does not prevent him from reaching out toward the moderns, and he showed that he can be radical with the best when he accompanied Prokofieff in his third piano concerto.

HAMBURG JUBILEES

For the seventieth birthday of Emil Sauer, the veteran conductor played Liszt with the veteran pianist. Another local veteran who celebrated his birthday (the sixtieth) was Sigmund von Hausegger, who conducted his symphonic poem Barbarossa, over the radio; and yet another Hamburger, Alfred Sittard, observed his jubilee with an impressive performance of the St. Matthew Passion in St. Michael's Church. Brahms, the greatest of the Hamburg musical sons, is being worthily commemorated; a start being made with the German Requiem under Eugen Papst.

The outstanding virtuoso of the season thus far was Menuhin, who played a Mozart concerto under Prof. Crasselt and reaped tremendous success. The Quartetto di Roma and the Elly Ney Trio were outstanding visitors in the chamber music field. W-M.

Liszt Contest for Pianists

BUDAPEST.—Under the protectorate of Admiral von Horthy, the Regent of Hungary, the Hungarian minister of education has instituted an international Franz Liszt contest for pianists. Pianists of any nationality and both sexes under the age of thirty are eligible. The program is to be selected by each applicant from a long list of works by the Hungarian master which, together with other information, may be obtained from the Secretariat of the Franz Liszt Hochschule für Musik, Budapest VI, Liszt Ferenc-tér 8. The contest begins on May 4, 1933, in Budapest, and the prizes will range from 4000 Pengö downward. H. P.

Honegger Writing Radio Score

PARIS.—Arthur Honegger has agreed to write the score for a radiophonic work written by Carlos Larronde, entitled The Twelfth Stroke of Midnight. Owing to the importance of the piece and the preparations it needs, however, it will not be possible to broadcast it before October, 1933. S.

Ruffo Out of Radio City

Titta Ruffo, who sang Escamillo in the abbreviated Carmen version on the opening night of Radio City Music Hall, made only a single appearance and is no longer connected with the show at that house.

MUSICAL ATMOSPHERE ON A NATIONALISTIC BASIS

By ANATOL RAPOPORT

I REMEMBER hiking alone through Alpine villages on a vacation. A waggoner gave me a lift. He asked me whether I was a tramp. I told him, No, a musician. Coming from Vienna? Play in a beer parlor, maybe? I told him I belong to a class of musicians who did not receive engagements. My musicianship was concerned with studying masterpieces and trying to make music of my own. And after hours of listening to the wonders of the Metropolis, about glorious concerts, ingenious artists, and stormy ovations, he said at parting, "See to it, son, that thou bringst thy trade as far as our Schubert has."

If I should make a caricature portraying two washwomen arguing about Gustav Mahler over the back fence, I should exaggerate, because all caricatures are exaggeration; but one would have to look a long time before finding a human being over twelve years of age in Austria who had not heard of Schubert. Why?

Much is said about tradition, but its essence and significance are seldom realized. As in natural history the habits of the individual are moulded by the development of his species, so in social history the former acquires the philosophy, temperament, inclinations, and tastes of his race and nationality. Otherwise how could we explain the existence of national "schools"?

Take the field of musical composition. In the Viennese academies it is taught along certain lines and aims at certain ideals. The instructors do not pretend that the Viennese School is the only or the best school, but they admit that they themselves had been taught by its masters, who in turn had been taught this school, and therefore they are the best exponent of this particular ideology. Such traits as brevity and pregnance of sonata themes, contrapuntal development, regularity of form in vocal writing, almost complete absence of program or theatrical music, certain instrumentation habits are all the ways of the Viennese Masters, Haydn, Mozart, Beethoven, Schubert, Brahms, Hugo Wolf.

It is this "homeyness" and familiarity of these national heroes that incorporates into the young Viennese and the young German an understanding of the art they represent. In school they are introduced to him in the same way as to Metternich, Maria Theresa, Bismarck, or Frederick the Great. But this is not all. There are still the Folk Song and the Folk Lore, sung and told in school. And it is these that served the National Composers as a permanent source of inspiration.

Folk Songs and Opera

Examine the German folk songs. True, from the standpoint of a Russian or, say, an Irishman, they may seem less inspired, less heart stirring, but where in musical literature will you find more perfect examples of melodic structure from the point of view of sheer aesthetics? And Schubert? Is his Linden Tree to be discriminated from any German folk song? And Wagner? Compare the attitude of a young German, who admired his Teuton Siegfried, the Dragon Killer, when he scarcely learned to read, with that of a young American, enthusiastic as he can be, but who read about Siegfried in the "Thousand and One Opera Plots."

The favorite amusement everywhere is the theatre. The German opera in contrast to Italian and even the French happily combines music of the best quality with the theater. While it is true that concerts are attended chiefly by music studying and music loving youth, opera is attended, understood, and loved by every one in German lands and particularly in Vienna. All kinds of intricate combinations are made with the season tickets of the Vienna State Opera, such as divisions into classes and groups, membership cards of all colors, etc. The younger generation does not mix into these things. Standing tickets, that is tickets without seats, give them the opportunity to attend opera as often as they please. The students of government institutions get these tickets for as low as 30 groschen (4c). Naturally standing places are not reserved. The best go to the most enthusiastic and the most enduring. In Vienna, opera begins at different hours, with 7:30 as the favorite time. Very short works begin at 8:00, while lengthier ones are scheduled for 7:00. The colossal productions of Wagner (never cut) begin at 6:30 or at 6:00 P. M. Meistersinger, Götterdämmerung, and Parsifal are given only on Sundays for the benefit of those who are engaged all day.

When one of these works is presented, one can see, as early as 2:00 P. M., people standing in line, leaning against the rails, specially constructed to keep the mobs in single file. They talk, read, or study. They stand there, because they hope to find places near the rails or walls, where they can lean. They know by experience that it is easier to stand nine hours with some support than five hours switching the weight of the body from one foot to the other. But even if you are not one of these, you will do well to come not later than four o'clock, because the box office opens at five, and by that time the crowd is so immense that many are turned away. Standing tickets cannot be bought in advance except by the students of academies. These can afford to come somewhat later.

When the doors are opened and the mobs lined up single file at the box office by two policemen, the students go straight upstairs with their tickets and matriculation books, and, according to their cunning or persistence, obtain the best places. Of course heated arguments, scandals, and appeals to the administration are everyday occurrences.

No one attempts to deny that the economic conditions of poverty stricken Austria reflect on the attendance of musical performances. The expensive seats are emptier than ever before. Large deficits of State supported institutions are at hand. But this does not destroy the existence of a musical audience, ready to sacrifice all material necessities for the love of the tonal art.

One more point about the deep roots cast by the National Institution, the Opera. In the so-called tobacco shops, little kiosks corresponding to our American candy stores, where toys, writing utensils, and newspapers, as well as tobacco goods are sold, one sees hanging out in the window displays strings of photographs of the leading tenors and basses, famous conductors, opera stars in the roles of Wotan, Papageno, Leonore, exactly like the penny collections of pugilists, movie stars, and baseball heroes in the United States. In these same shops one may buy all German opera librettos for seven or eight cents each.

Compare such conditions with the "high brow" character attributed to opera by the American masses (not without reason, for it is given in a language they do not understand) on the one hand and the awe of incomprehension cherished by the "music lovers" on the other, even to the point of claiming to be able to "enjoy" opera without understanding a single word of the drama it deals with! With us music is either spurned or worshipped. It is never taken for granted like baseball.

The Nationalistic Basis

For musicians music may be an international language, but in order to penetrate to the laity, this language must be translated and nationalized. Folk music is strictly a national language even to the point of provincial dialects. The wide popularity of music in the German lands is due chiefly to the realization of this fact. Whether on the miniature scale of Schubert with the courtyard of an inn and a jug of beer for a background, or in the gigantic dimensions of Wagner with virgin woods and the Rhine for a setting and with legendary heroes and gods for characters, the music of both is as saturated with Germanism as the things it represents. This is what I mean by musical atmosphere on a nationalistic basis. What remedy is there to propose? you will ask. How to put musical atmosphere on a nationalistic basis in America, so that opera can go strong eleven months out of the year? Shall we write an opera about Red Grange, the football player? Joking aside, there is an oratorio-like composition entitled Lindbergh's Flight, by Kurt Weill, composer of the Three Farthing Opera, Mahagonny City, etc. It is not much to boast about from a musical standpoint. Go back to Colonial Days? Frankly, who will go to hear such stuff? We are more apt to smile at the charming knee breeches than to feel any reverence for them. And even if we find suitable American subjects, what will we use for an idiom? Create one over night? Are we sufficiently ripe musically to create an idiom of our own? How long have we been studying music in this country anyway? Translating the history of a nation into that of an individual, will it be advisable for a youngster totally unacquainted with the works of the masters to compose symphonies? The American masses, useless to deny, are in the position of the youngster who has scarcely begun to study.

A SCENE IN VIENNA

The two strangers: "Officer, you say one of these lines is the unemployed soup line, and the other the line for opera tickets, but which is which?"

But what, you will ask, have American masses to do with the creation of symphonies? Everything, say I. Just what the German people had to do with the creation of its music. It is absurd to suppose that the individuals Beethoven and Wagner wrote everything down out of their own heads, as to think that Danton and Robespierre were the creators of the French Revolution. The former as the latter were merely the exponents of the attitude of the masses, acting in accordance with the schools of composing and of thinking. These schools were being created through generations by the people (the incorporation of environment—geographical, historical, economic, and racial) and expostulated by the genii. To demonstrate the truth of this statement, I would ask why no Beethoven was born in Russia, and no Moussorgsky in Germany? In accordance with this historical fact we can hardly expect either a Beethoven or a Moussorgsky to be born in America. American culture is a new phase in its history, and not being backed by generations, it has not had time to be incorporated into the flesh and blood. Therefore as a primary step we must give the masses a primary musical education, as we give it to the child. The present generation is done for. You cannot drag professional, family supporting men and women to lectures on music appreciation. They must be caught when they are young and subjects to fresh impressions.

Other Influences Adduced

Again in this we are handicapped by the entirely different living conditions from those in the German lands. I have already mentioned the influence of the folk song and the folk lore on the musical understanding. In Austria, for instance, one of the most important factors in creating the musical atmosphere is the Catholic Church. A glance at the programs of the Viennese Sunday services will show that in this field none but the very best music suffices. Masses of Mozart, Schubert, Haydn, Beethoven, Brahms, and Bruckner are heard by Viennese children and grown-ups regularly every Sunday. Who performs them? Leading orchestras and prominent conductors, excellent soloists, first rate organists, and opera choirs. In some choirs boys' voices are used plentifully. The celebrated organization, Wiener Saenger Knaben consists of boys from 8 to 13 years of age, who are thoroughly trained in all aspects of musical art. In concert performances I have seen these boys sitting in the choir gallery with their music sheets, performing the complicated counterpoint of Mahler's symphonies and of Bruckner's masses. Is there any question of what these boys may become?

Now, of course, it would be impossible to impose Catholic Church attendancce on all our youngsters. For some of them it is even much better to play outdoors. But is there no way to utilize the time when these youngsters are under the influence of what should be culture, that is, in school? The life of American cities does not permit the parents to be a real and constant guidance to children. One can about outline the time spending and attitude of our child. School—Street—Amusement. Association exclusively with comrades of the same age. Usually a degree of education exceeding that of the parents. These conditions are not always a misfortune. Although in Europe the parents' influence plays a large part in the musical and other cultural developments of children, our American parents could for the greater part give nothing, being themselves of the prehistoric period, as far as culture is concerned. There remains only the school and amusements—theatre and cinema. As for the latter, even in Europe it failed to rise above its boulevard character, and the best that could be done for the children here was to bar those under sixteen from the movies altogether.

Here I should really stop. My purpose is not to make projects but only to indicate their necessity. When I say "school," I mean the musical education therein. It could be administered by carefully prepared specialists instead of the 3 R's misses, who once upon a time played the piano or took a course in public school music. When I say movies, I mean the golden opportunities there for familiarizing the young masses with the history of the tonal art through concrete demonstrations, especially vividly in sound films. Again and again I raise my voice with hundreds of others in sobbing for opera in English. Not an opera, but the Opera, the big national opera house, where everyone understands every word. Of course, we shall have to borrow foreign stuff for a long time and learn from it before we can go into business for ourselves.

Russia as an Example

The question as to how the American musical atmosphere can be created with foreign material I will answer by referring to the formation of the Russian musical atmosphere.

The Russian National School was founded, developed, and perfected in less than a century (three generations). Music as an art was imported into Russia from Europe during the time of Catharine II but could not prosper as a Russian art while it was kept in its rococo form and foreign attire. The founders of the national school, above all Glinka, put their knowledge acquired abroad on the nationalistic basis. They created the nationalistic opera (Glinka wrote Life for the Tsar, and Rouslan and Ludmila), and the national secular song (in the folk song idiom). Soon there were lines of students waiting for standing tickets to concerts, and the musical understanding and appreciation of the population was brought to the point of conceiving the musical art works of other lands and their composers.

What do we see in the operatic and symphonic repertoires of the musically rich lands? Each of these could live on home grown stuff if necessary. The three opera houses of Moscow play all-Russian operas while waiting for the masses to develop a

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Rhené-Baton Resigns From the Pasdeloup Orchestra

Paris Conductor Resents Lack of Discipline on Part of Coöperative Players—Prokofieff Plays His Fifth Piano Concerto—Melchior Popular in French Capital

PARIS.—Once upon a time the orchestras of Paris set the standard for the world, in points of style and perfection. Since the war, they have not been hitting such a high level, alas,—lack of funds preventing rehearsals; and when they have not been the subject of foreign criticism (most of it relentless), they have furnished material for ridicule. But a few understanding souls have liked to show that things were not so bad as generally made out.

If virtue has been found in this or that organization, the one for which no excuse was ever found, was the Pasdeloup Orchestra, which, except when Rhené-Baton was at its head and made something of it, was no credit to the symphonic art, and gave ragged, sloppy, and indifferent performances. When the board of directors induced Mr. Rhené-Baton to resume the Pasdeloup helm, there was rejoicing in the land and hope was entertained that the orchestra might again amount to something. For Rhené-Baton is an excellent musician, he attracts the public, has a good effect on the box-office, and is a stickler for discipline.

But it seems that discipline was what the Pasdeloup band did not want, and this is the cause of the unprecedented scandal which has just taken place in Parisian orchestral circles. Rhené-Baton, internationally known director of Pasdeloup, resigned during a rehearsal. The reason for his action had no artistic, but entirely a disciplinarian cause.

It may not be known abroad that the symphony orchestras of Paris are organized in what are known as coöperative associations, and it is the musicians themselves who manage, control and exploit their concerts. Rhené-Baton, who had been at the head of the Pasdeloup Orchestra for sixteen years, and who carried it to a high point of development, of late frequently had occasion to find fault with the discipline reigning in its ranks. He took his men to task a number of times, giving them sundry warnings and admonitions, but in spite of the seriousness of his cautions, their indiscipline augmented. During the rehearsal of November 29, taking into account that things had done anything but improve, and judging it his duty and something due his dignity as an artist, Rhené-Baton simply quit. Both the board and many prominent folks hereabout have entreated the popular conductor to resume his post, but he declares that his decision is irrevocable. His departure is a terrific loss and blow to the Pasdeloup Orchestra, and many will join me in admiring a man for his unwillingness to sacrifice his artistic standards to the foolish, undirectable, and disrespectful whim-whams of a bunch of instrumentalists. Let them sink into the mire of mediocrity if they want to, Rhené-Baton is not going to keep them company. Bravo, Rhené-Baton, bravo!

EPILOGUE

All this reminds me that about two years ago, certain Paris papers published the ideas of "eminent authorities" on this question: "What are the causes of the present crisis in symphonic affairs, and what are the remedies?" Much space was given to the airing of the most fantastic theories imaginable, millions of miles away from the point.

Now, I do not consider myself an "eminent authority," but I did nevertheless express my ideas on the problem under discussion. Being practical, and not high-falutin', they were not, of course, published. Among other things, I had the temerity to propose that matters would be improved if the Paris orchestras could be coaxed into practising as good orchestras have to, and be made to love the discipline (or at least, give in to it) which is the very soul and power of an orchestra. Rhené-Baton's gesture encourages me to believe that I am not so bad after all.

RICCI

Little Ruggiero Ricci played a recital at the Salle Pleyel. His program included works by Bach, Vieuxtemps, Tschaikowsky, de Falla-Kreisler, Goldmark, Ries, and Sarasate; and Maurice Faure did the accompaniments. The lad had success, won recalls and was obliged to play encores.

IGOR AGAIN

People can say what they want to about me. Like Eva Tanguay, "I don't care." But I deliberately refrained from the Stravinsky concert the other evening. Igor has fooled me so often these latter years, made me waste so much precious time, at the last minute I weakened and stayed home with some books. From what I have since been told, acting like a *bourgeois* for once instead of like a critic, did not deprive me of much. The program comprised Stravinsky's suite (after Pergolese) concerto in D, Les Air du Rossignol, Scherzo, Berceuse and Danse Russe, for violin and piano, while the *pièce de resistance* was the Duo Concertant, given its first audition, played by Samuel Dushkin and the author. If the work has worth, there will be chances to hear it again. What did I stay home to read? Tom Jones, by Monseigneur Fielding.

MELCHIOR SINGS

Lauritz Melchior has been singing at the Bordeaux Opéra, which he says is one of the best in Europe—a reputation it has had these many years. For cast, orchestra and modern presentations, it is in every way excellent and first-class. While at Bordeaux, Melchior heard Noréna (soon to appear at the Met.) as Marguerite in Faust: "An absolutely exquisite and beautiful performance," were his words. At the Sunday concert of the Lamoureux Orchestra, Paris, Melchior scored a brilliant success for his poetic and impassioned delivery of the Grail Recitative (Lohengrin), Prize Song (Meistersinger), Spring Song (Walküre), and Jour des Morts, Sérénade and Cécile, by Strauss. The Parisians adore Melchior, and when Paris takes an artist unto itself, there is no half way about it.

AMERICAN WOMEN'S CLUB

Mrs. E. Berry Wall's series of Wednesday morning musicales at the American Women's Club, came to a close on the seventh. Noréna was the featured singer and the crowd was unusually large. Mme. Noréna interpreted, with her usual *bel canto* perfection, songs by Schumann, Mahler and Rachmaninoff and the big aria from Traviata. She made a deep impression.

Henri Saint-Cricq, tenor, also was heard. He sang numbers by Bach, Handel, Mozart, Méhul, Fauré, Levadé and Nérini. There were certain qualities to be admired, but on the whole this type of work does not strike one as Saint-Cricq's forte. Anatole Kitain, pianist, was appreciated for his delivery of compositions by Scriabin, Albeniz and Liszt. Gabriel Lapierre, who accompanied the singers, gave infinite pleasure by his artistic and musicianly work.

PREMIÈRES

The week-end concerts brought forth an unusual number of first performances, even for Paris. True, the Prokofieff concerto No. 5, for piano and orchestra, was not a world's première, but it was its introduction to *la ville lumière*, and that, to the dweller here, is equivalent to the world. As the composer was at the piano, and as he is a virile virtuoso thereon, and as he had the services of Albert Wolff and the Lamoureux Orchestra, the reading, it may safely be said, was authoritative. Certainly both it and the composition scored heavily. The concerto is in five movements. A complete analysis of them is not possible at this time, but I cannot go on to the next item without making a reverential bow before the lovely larghetto, and without saluting the cadenza in the allegro con fuoco—a passage in which Prokofieff has apparently summed up the catalogue of piano technic.

At the Colonne concerts, directed by Pierné, local citizens heard for the first time concerti by Malipiero. Like the major portion of modern music, there is a lavish exhibition of instrumental technic. The general idea is a sort of little concerto for each of the flute, oboe, clarinet, bassoon, brass and bass families, sustained by the rest of the orchestra. But the whole thing is too long, or to put it another way, one longs for the end, and that is even worse.

Other premières were Ballade, for piano and orchestra, by P. Vellones; A quio revent les jeunes filles, orchestral suite by Hector Fraggi (Pasdeloup Orchestra, Freitas Branco, conductor, Lucile de Mariette, pianist); and concert in F, for orchestra, by Philippe Gaubert (Conservatory Orchestra, Gaubert, conducting).

VARIOUS RECITALS

Among the recitalists who drew audiences and gave good accounts of themselves were Szpinalski, a Paderewski pupil, who gave a program at the Salle Chopin; Enesco, who played at the Gaveau; the Spanish dancer Argentinita, at the Champs-Elysées; and Robert Casadesus, pianist, Salle Pleyel.

D'INDY HONORED

One honor after another is being paid the memory of Vincent d'Indy. The Colonial Radio Orchestra, led by Tomasi, broadcast an effective list of the master's compositions, namely Diptyque Méditerranéen, Introduction to Fervaal, Poème des Rivages. Germaine Lubin sang Invocation à la Mer, from L'Etranger, Lied Maritime, and the Calvert Quartet interpreted the third quartet in D flat. René Dumesnil opened the proceedings with a short and timely lecture on d'Indy. It was a public broadcast, in the old conservatory—how the walls ring with musical history—and struck a deep note.

FOR THE YOUNG

Musical education for school children, in the American manner, is taking root in France. The first orchestra to make a point of concerts for the youthful, is the Paris symphony, headed by Pierre Monteux. To initiate the project, a concert was given at the Salle Pleyel—the hall was packed and all the youngsters had a good as well as an instructive time.

M. Mistler, Secretary of Fine Arts, made an introductory talk, and Nadia Boulanger explained the program and some of the instruments. On the list were Patrie, overture by Bizet; Airs de Ballet, by Rameau; L'Apprenti Sorcier, by Dukas; Le Rouet d'Omphale, by Saint-Saëns; and Damnation de Faust, by Berlioz. How this list compares to those presented to American school children, should be food for thought.

BREVITIES

The Opera of Mulhouse gave Siegfried with artists of the Paris and Brussels Operas.

Marianne de Gonitch, soprano, was soloist at the official inauguration of the Centre d'Etudes de la Revolution Francaise, at the University of Paris.

The Marseillais composer Vincent Scotto, has composed his 2,567th song.

Serge Lifar is dancing a leading role in Lully's Triumph of Love, at the Paris Opéra.

The centenary of the King of Rome was celebrated in Paris with a mixed concert.

The Opéra-Comique has resumed its Sunday matinees.

Muratore has been singing at the Alhambra Vaudeville Theatre.

The Paris Opéra is to give Don Juan, by Mozart, as newly translated by Adolphe Boschot.

L'Africaine was given at the Trocadero, also La Juive.

Walter Rummel is playing forty-three recital engagements in France.

Anton Maskoff, violinist, is playing in central Europe.

Marjorie Garrigue, American pianist, is to give another Paris recital.

Winslow Cheney, American organist, is preparing a Paris recital. Among the guests at the recent tea given your representative, were Mr. and Mrs. Walter Rummel, Mrs. William J. Younger, Edyth Walker, Caird Leslie, Prince and Princess (Mrs. Dodd-Crawford) Kojo Tovalou-Houenou, Elise Railey, Mrs. Elise Railey, Mme. Makanovitzky, Master Paul Makanovitzky, Michel Gibson, Marianne de Gonitch, Cara Gina, Virgil Fox, Mignon Nevada, Julia Schell, Ridge Nichols, Fred Smith, Marjorie Garrigue, Jacqueline Salomons, Boyan Ikanomow, Alexandre Tansman, Mr. and Mrs. Alexander Steinert, Margaret Horne, Ernesto Haldimann and Viola Mitchell.

IRVING SCHWERKÉ.

FOREIGN NEWS IN BRIEF

Vienna's New Theatre Museum

VIENNA.—This city will shortly have a new museum of theatrical history as illustrated by the relics, rarities and archives of the Austrian State Theatre: the Staatsoper and the Burgtheatre (State dramatic playhouse).

Mary Wigman Presents New Dance

DRESDEN.—Mary Wigman's new dance composition, a cycle of eight connected groups and solo dances, entitled The Path, had its world première in Dresden just before her departure for the United States. In these eight dances, she always remains true to her theme and wanders the path of a human being through his life, with all his emotions and experiences. This cycle is in the best of Miss Wigman's style and she has proved again her wonderful creative power and great scope of imagination. Her new dancing group appeared for the first time in public.

The musical background for the cycle was composed by Hanns Hasting, talented accompanist of Mary Wigman. The dance evening was held at Albert Theatre, which was filled to its utmost capacity, and the applause did not cease until the lights were put out. E. J.

Honors for Viennese Singers

VIENNA.—Rosette Anday (Baroness Ketschendorff) has been made a *Kammersängerin* (chamber singer) by the Austrian government. The same title was lately conferred upon Jan Kiepura. Helene Wildbrunn, formerly prominent dramatic soprano of the Vienna Opera and now a faculty member of the State Academy of Music, has been made honorary member of the Vienna Opera, a title which she shares with only few living singers, among them Maria Jeritza, Lotte Lehmann, Marie Gutheil Schoder, Alfred Piccaver, Leo Slezak and Richard Mayr. B.

French Government Decorates Beek

PARIS.—The eminent Dutch concert manager J. Beek, has been decorated by the French government with the insignia of an Officier de l'Instruction Publique, in recognition of his services to French musical art. R. S.

Graener Opera Has Performances

LEIPSIC.—Paul Graener conducted his opera, Friedemann Bach, in Stettin, December 6. Other performances included one in Breslau, December 9; in Munich, 20; and in Weimar, 25. The opera has been accepted by thirty impresarios. Mr. Graener's Swedish Dances for full orchestra have just been published.

Australian Radio Orchestra

LONDON.—Dr. Malcolm Sargent, conductor of the Royal Choral Society and the Courtauld-Sargent Concerts, is leaving at the end of this season on a trip around the world. He will spend two months in Australia, where he has been engaged to develop from the resources now at the disposal of the Australian broadcasting authorities, a national orchestra of high standard, comprising about 100 players. This is one of the results of the reorganization of Australian broadcasting on the lines of the British Broadcasting Corporation. Dr. Sargent will also conduct a number of concerts in Australia. C. S.

Bloch Performed in Glasgow

EDINBURGH.—The Active Society for the Propagation of Contemporary Music, famous as the chamber music society which paid its way in 1931-1932, opened its new season in Glasgow, at the end of November. The first concert was chiefly remarkable for the presentation of Three Nocturnes by the American composer Ernest Bloch. The performers were Philip Halstead, piano; Bessie Spense, violin, and Luigi Gasparini, cello, the last a composer of advanced modern tendencies. W. S.

B. B. C. "Premiers" Handel

LONDON.—The B. B. C., it is reported, will produce during the winter, Jupiter in Argos, a Handel work which has never been performed, even in that composer's time. The score was written immediately after his oratorio Israel in Egypt had been successful. The manuscript was discovered some years ago among other rare data, in the collection of an Englishman, who authorized the B. B. C. to have a copy made of it. C. S.

Gewandhaus Celebrates Wagner Anniversary

BERLIN.—The city of Leipsic, birthplace of Richard Wagner, will celebrate the fiftieth anniversary of the master's death with a commemorative concert in the Gewandhaus, to which prominent Wagner admirers throughout the world are being invited. Frau Winifred Wagner will represent Haus Wahnfried, and the commemoration address will be made by Max von Schillings. Dr. Karl Muck is to conduct the Gewandhaus Orchestra. C. S.

New Italian Singer

FLORENCE.—A young artist who has succeeded in arousing much attention this year in Italy, as well as France and Holland, is Attilia Archi, coloratura soprano. Making her début as Gilda at the Pergola, Florence, she was reengaged immediately to sing Lucia, and from that moment a successful career was assured. As she is still young high expectations are justified. E. J.

IN NEXT WEEK'S ISSUE

THE FIRST CHAMBER MUSIC WORK OF BRAHMS

By Daniel Gregory Mason

LUCREZIA BORI TO RETIRE IN FIVE YEARS

Operatic Prima Donna Says Banality Insures Success

"Yes," emphasized by a nod of her head and a tap of her hand, "this was to have been my last season. But now—with things as they are," (these "things" are stock brokers' ticker tape) "I shall have to sing for five years more. But then I am finished."

The Metropolitan with no Lucrezia Bori? Her firm "yes" means just that—quite—and she would prefer that you look at her in a startled fashion which, translated into black and white, means "But not really?" than that you should look over the week's bill at the Metropolitan's front door and say, "Bori," (in a languid fashion) "is she still singing?" Those are dreadful words to Lucrezia Bori.

"The theatre is for youth. It is a tragedy, singing too long. Each generation should have its opportunity, and those who have had their day should step aside to give young singers a chance."

These five years are to be full. The first of the five has already held a store of new experiences for Miss Bori. She has just returned from a concert tour of twenty-two

LUCREZIA BORI

engagements which carried her as far as California. "It seemed impossible to me that I could ever say I like concert better than opera. But now I think I do. In concert you are alone on the stage with your pianist. It is quite different in opera. There you have many personalities on the stage, and because I am not selfish I worry for each one. Little indiscretions, unfinished acting, crude, awkward situations, hurt me. I suffer—really suffer—for everyone who is on the stage with me. In concert it is quite the other way.

"No, I do not find a concert audience as responsive as one finds at the opera. As long as you are new—a new personality—they are interested in you. Then you must hold their interest with each new song. It is really much more difficult. At first I was—was—*préoccupée*, but I soon felt more at home.

"When I sang for Mr. Schelling's children's concert I didn't feel quite well, and was not at all in the mood for singing, but I thought the children would be lenient and wouldn't know the difference. But how discerning I found them! And what good taste they have, for they knew the best songs. It was quite an unusual experience."

And as one thing leads to another for no reason at all, Debussy wandered into our conversation. And he brought Richard Strauss with him. "One must be banal to be successful, especially in music, painting, sculpture. Banality is what the majority of people understand. Debussy could not be banal. Strauss would not, but Strauss has had to fight, and he has made the world accept him. I was the creator of the Rosenkavalier at La Scala. Strauss conducted, and the first performance was a series of ovations and hisses. The fragile waltzes, the delicate score, were not understood by the Italian audience, but we did have eight performances of the opera that season. How Strauss has fought—and won."

It was a thoughtful Bori, with the little gaieties, coquetries, whimsies and fripperies tucked away with the *écoutrements* of Mimi, Magda, Melisande and all the rest. The troubles and hurts of passers-by have touched her, and to repeat her own phrase, because she is unselfish she worries for those on the stage with her—a great, vast stage.

M. H.

Leonard Walker Conducts Los Angeles Orchestra

Union Musicians Make Racket of Movie Activities

LOS ANGELES, CAL.—Christmas means vacation time here more than in the East, because sunny, radiantly blue skies, the weather rarely more than autumnally brisk, arouse more than ever the wanderlust which is abetted by countless miles of splendidly kept-up automobile roads. Hence managers and resident artists have long ago learned a lesson and joined the wholly atonal choir of automobile-horns and screeching brakes. The Los Angeles Philharmonic Orchestra put forward the regular Sunday afternoon concert by two days and entrusted it to the esteemed Leonard Walker, formerly of London, a disciple of Hans Richter. He won public favor with a program of Humperdinck, Wagner, Berlioz, Respighi, Borodin and Tschaikowsky. (Walker, by the way, has been successful in organizing a co-operative ensemble, the Metropolitan Symphony, which includes a number of excellent but irregularly employed musicians. He succeeded in obtaining municipal support for four free, outdoor concerts in the Greek Theatre, which rank among the best events offered by the Park Board.)

TWO CALIFORNIA PIANISTS

Two California pianists came to favorable attention during the last few days. Alexander Kosloff, of this city, was the soloist during the orchestral concert mentioned. He won cordial plaudits with a performance of the Tschaikowsky concerto.

Emilio Osta, young San Franciscan and pupil of Giulay Ormay, manifested unusual equipment and musicianship in a recital of his own, his repertoire ranging from the more formidable Bach to Lisztian brilliance, including two finely chosen groups of Chopin and of Spanish composers. Osta likewise revealed creative flair with two keyboard transcriptions of violin pieces by Sarasate.

THE UNION AND UNEMPLOYED MUSICIANS

Speaking of unemployed musicians, the local union has gone or is going through violent convulsions, because the relatively large number of well-paying motion picture recording jobs have been going to a rather limited number of musicians, several of whom already hold safe and handsomely remunerative contracts with the Los Angeles Philharmonic Orchestra. These latter gentlemen, in fact, have been known to rush from studio to studio on one and the same day (or day and night), thereby literally holding down three jobs, while other and equally capable men have been reduced to penury. A good deal of greed has been displayed by men who knew "how to get in"; and they have adopted anything but nice tactics, when it came to sharing, although they could well have afforded to do so. So-called "second-call" musicians have been kept away from the proverbial manger by the "first-call" man, the latter sending a friendly substitute, while busy elsewhere. Performers of a certain prominence have distinguished themselves sadly in this regard, which objection, of course, does not apply only to Los Angeles Philharmonic Orchestra members. However, resentment of luckless union musicians is directed particularly against those over-active Philharmonic men.

Conditions have come to such a pass, it is said, owing to lack of work-distributive union regulations. Union officials have been criticized violently. They have been accused of leaving things too much to the contractors. These are either studio attachés or enterprising musicians, who engage as they please. Those few chosen ones must be prepared to sit under the Kleig lights at any hour of the day or night, even Sundays. Los Angeles Philharmonic Orchestra men are preferred, at times, simply because they belong to that body. This elect minority sign up with a reservation that they may send understudies while in concert or rehearsal, and most of them hire their own deputies. Sessions usually last long, often far into the night, lateness and duration staggering up pay-check figures astoundingly. But tone-quality and pitch, too, have been known to "stagger" surprisingly at Philharmonic Orchestra presentations.

Plans have now been proposed by irate union members, unjustly kept from sharing motion picture studio jobs, whereby musicians will be prevented from playing more than one engagement a week and the duration of that even is to be determined so as to spread earning possibilities.

MUSIC AND MOTION PICTURES

Apropos of movie-music, there still "is gold in them thar hills" for everybody concerned. Paramount is reported having paid Ricordi $15,000 for quoting part of the prelude to Act I, the aria Un bel Di, and the finale from Act II of Puccini's opera for the sound-film Madam Butterfly. Frank Harling is responsible for the adaptation and original episodes of the score.

Amri Galli-Campi, soprano, who made her début here recently in concert and was received warmly, is credited with having achieved singing and acting tests of such high results at M-G-M, that studio officials are delighted and a contract is reported in the offing.

B. D. U.

Hugh Porter to Give Recitals

Hugh Porter, M.A., M.A.S.M., A.G.O., announces a series of organ recitals on Sunday afternoons during January, at four o'clock, at Second Presbyterian Church, New York.

The first two will be devoted to seventeenth and eighteenth century composers, including the predecessors of Bach, as well as Mozart, Handel and Purcell. The third program (January 22) contains music by Bach,

Kallos photo

HUGH PORTER.

showing the influence of other composers on Bach's early work. January 29 will bring choral forms, the list including Bach chorales sung by the choir and afterward played by Mr. Porter; a triple fugue; and the toccata in F. These recitals are educational in plan, and of interest to organists and Bach lovers.

Thomas Connors in Recital

Thomas Connors, lyric tenor, was heard before a cordial audience on December 27 in the Tuesday Evening Musicales in the Salon de Musique of the Barbizon-Plaza, New York. His program included a large proportion of Irish ballads, a medium eminently suited to his voice. Clair Wilson was a competent and sympathetic accompanist.

N. D.

Pittsburgh Hails Visit of Detroit Orchestra

Choral Events Mark Yuletide Season in Pennsylvania City

PITTSBURGH, PA.—Ossip Gabrilowitsch and the Detroit Symphony Orchestra delighted with a commanding performance of a superior program. That the local orchestra committee and the Detroit orchestra management coöperated in the endeavor to offer local concert-goers unhackneyed works of merit, is commendable. With the exception of the first Pittsburgh performance of John Powell's Natchez-on-the-Hill, the entire list embraced works unheard here for more than a decade. These included Schumann's Spring Symphony, Bach's Brandenberg Concerto in F, the Debussy-Molinari L'Isle Joyeuse, and shorter pieces of Mozart and Schubert. In the performance of these the orchestra was never heard here to better advantage.

John Goss and the London Singers evidenced consummate art in a unique program stirringly presented. Matchless musicianship was enhanced further by superior interpretative gifts and faultless diction in three languages.

MENDELSSOHN CHOIR IN MESSIAH

The 200-voiced Mendelssohn Choir (Ernest Lunt, director) gave its fifteenth annual performance of Handel's Messiah. Sharing in the accomplishment were Olive June Lacey, soprano; Alta Shultz, contralto; Harold Haugh, tenor; Herbert Gould, bass—an eleventh hour substitution for indisposed Fred Patton—and Earl Mitchell, organist.

The Kliachkos (Samuel, cellist, and Sara, pianist) gave a sonata recital that included works of Beethoven, Eccles, DeFesch and Richard Strauss.

Western Pennsylvania Chapter of the American Guild of Organists held the December meeting at Ascension Church. Charles A. H. Pearson, guest artist, played a program of works, chief of which was Vierne's A minor symphony.

Pittsburgh Musical Institute faculty recitals featured Dallmeyer Russell, pianist, in sonatas of Mozart and Beethoven, and pieces by Haydn and Bach-Busoni; William Oetting in an organ recital; and Frank Kennedy, pianist, with Dallemeyer Russell at the second piano, playing concertos of Beethoven, Haydn and Liszt.

Responding to requests of Polish groups, Dr. Caspar P. Koch, municipal organist, gave a recital devoted exclusively to the works of Chopin. Assisting were Wanda Schaeffer, soprano, and Edward Dunbar, tenor. Robert Reuter and Joseph O'Brien accompanied.

The Pittsburgh String Symphonic Ensemble (Oscar Del Bianca, conductor) gave the second in a series of six concerts.

BORI GIVES RECITAL

Lucrezia Bori, magnetic soprano of the Metropolitan Opera Company, appeared in costume recital accompanied by Frederick Bristol, winning an ovation with her polished stagecraft in costume numbers. The first part of the program was devoted to songs by Handel, Bayly, Mozart and Arne and a set of latter-day songs in English.

Lyman Almy Perkins presented artist-pupils in recital at his studio. Participating were Matthew Kamer, Mrs. L. Wallace Ohl, Lyda Smith Flenner. Charles Shotts, pianist, gave the first presentation of his piano sonata.

The Choir Ensemble Society (Lyman Almy Perkins, conductor) performed the Bach Christmas Oratorio at Bellevue Presbyterian Church.

William H. Oetting, director of Pittsburgh Musical Institute, gave an organ recital in the institute hall, featuring works of Bach, Yon and Maquaire's first symphony.

Betty Macdonald gave her annual dance recital with Bertha Gerson at the piano.

Edgar J. Bowman, organist and choirmaster at Sacred Heart Church, offered a special recital at the church on Gaudete Sunday.

With Charles N. Boyd narrating, the third symphony evening of the Pittsburgh Musical Institute lecture series presented Chausson's B flat symphony. Marian Clark Bollinger and Dallmeyer Russell were the pianists.

Georgia Orwig, pianist, appeared in recital at the Fillion Studios.

R. L.

MARTHA BAIRD

"There are no half-measures to be taken in praise of this remarkable feminine pianist."—Herman Devries in Chicago American.

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"By the side of these two great figures (Lamond and Gieseking) in the realm of art there may be placed the very promising young pianist Shura Cherkassky,—extremely musical, outstanding in technique, showing architectonic ability and temperament. His playing of Schumann's Symphonic Etudes attracted the attention of the audience. He also knew how to enchant his hearers with the lighter things."—*VERLAG, Berlin.*

"The musician and the virtuoso are united in him. Cherkassky knows how to build up and to develop great crescendos. His technique is faultless. I remember especially how magnificently he moulded Chopin's cantilenas."—*SIGNALE, Berlin.*

"He is an artist of the greatest technical talent which goes far beyond mere virtuosity. The hearer is impressed by the musical roundness and warmth of his tone."—*BERLINER BÖRSEN COURIER, Berlin.*

"Shura Cherkassky is a typically Slavic pianist with an extraordinarily well developed sense of tone and a touch which remains delicate and agreeable even in the strongest forte."—*BERLINER BÖRSEN-ZEITUNG, Berlin.*

"The young pianist Shura Cherkassky held his listeners spellbound in Beethoven Hall by his exact, clean playing and his very fascinating interpretative power. The romanticism of Chopin and of Schumann seemed to suit him especially well."—*STEGLITZER ANZEIGER, Berlin.*

"Shura Cherkassky created a favorable impression in his piano recital. The artist interprets Händel with crystalline transparency. His technique is clean and irreproachable."—*BERLINER WESTEN, Berlin.*

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VICTOR RECORDS STEINWAY PIANO

NEW YORK CONCERTS

DECEMBER 25

Philharmonic Orchestra Issay Dobrowen sang his swan song with the New York Philharmonic Orchestra for the season at the Christmas afternoon concert in Carnegie Hall. His farewell program listed Schumann's first symphony; the second piano concerto of Brahms, with Egon Petri as soloist; and the Leonore Overture, No. 3.

Added to the festive air of the occasion was a feeling of goodwill towards Mr. Dobrowen, accentuated by the sincere farewell applause with which the audience bade him godspeed. During his short season here he has made an excellent impression, and it was fitting that his final concert should have revealed him in an even finer light.

The performance of Petri was of the highest artistic worth. The pianist's complete command of his instrument, his deep understanding, the broadness of his playing, which nevertheless emphasized all the poetry and lyricism of the great composition won for him a veritable ovation with numerous recalls. There is no doubt that he is one of the elect of the piano. The Philharmonic did well to give its patrons such a soloist, and in so monumental an opus.

The orchestra, in splendid fettle, was led by Dobrowen in sensitive, artistically blended performances.

At the close of the concert when applause was showered upon the departing conductor, the orchestra, which was asked to rise by Dobrowen, left all the acclaim for him, and joined in the tribute of the audience.

Dobrowen was succeeded this week by Bruno Walter.

DECEMBER 26

Wiener Saengerknaben The Singing Boys of Vienna gave a special Christmas program at the New Yorker Theatre, offering sixteenth century motets, followed by Haydn's comic opera in one act, Der Apotheker, and closing with ancient and modern carols. They were excellent in the old-time works by Vittoria, Di Lasso and Lechthaler. The boys wore sailor suits in this portion of the program. John Perner, Charles Raab, Ernest Passperl and Erich Schilder won honors as soloists and their acting in the comic opera was spontaneous and enjoyable. Several encores were given. Conductor-pianist Gruber received special applause, and the usual opening Star Spangled Banner, and closing Dixie again delighted the audience. A Christmas party, given for the boys at their hotel by Dean Schnitt, was a feature of their holiday week.

DECEMBER 27

Musicians' Symphony Orchestra With José Iturbi appearing as guest artist and with Issay Dobrowen conducting, the Musicians' Symphony Orchestra had a large audience at its concert in the Metropolitan Opera House on Tuesday evening of last week. The program was a generous one, including the New World Symphony of Dvorák, Borodin's Sketches from the Steppes of Central Asia, Wagner's overture to The Flying Dutchman, Beethoven's piano concerto in G major, and Jean Wiener's Franco-American Jazz Concerto. In the two concertos Iturbi was the fêted soloist.

Mr. Dobrowen read the Dvorák symphony with meticulous care and no little originality of conception, though it is doubtful whether such searching treatment was repaid in the case of a work lacking in the profounder elements. Iturbi gave the Beethoven pages a musical and vitalizing performance, clear in touch, accurate in technic. After his scintillating presentation of the engaging Wiener piece, which seemed to please the audience immensely, the pianist was recalled many times and finally played a Schubert Impromptu as encore. The remainder of the over-long list included an atmospheric performance of the Borodin number, and a dramatic one of the Wagner overture. Throughout the evening, the playing of individual members of the orchestra—the brass in particular—left much to be desired.

Oratorio Society of New York At Carnegie Hall on Tuesday night, the Oratorio Society of New York, now in its fifty-ninth season, gave its 109th performance of Handel's Messiah. These are imposing statistics, and the performance, which had Albert Stoessel as its presiding genius, was likewise impressive. The chorus was in excellent form, its full-bodied tone responsive in dynamics and color to Mr. Stoessel's interpretative concept. The soloists were Josephine Antoine, soprano, Marie Powers, contralto, Dan Beddoe, tenor and Julius Huehn, bass-baritone. Hugh Porter was at the organ, and Charles Lichter was concertmaster of the orchestra of sixty. Miss Antoine projected the soprano music with clear and pliant tone, coupled with good taste and restraint. Miss Powers' expressive voice is one of warmth and generous range. The tenor role, which enlisted the septuagenarian organ of Mr. Beddoe, found an interpreter of impeccable style and mellow voice. Mr. Huehn's passages were sung with rich and vibrant tone and given a dignified and feeling interpretation. Mr. Porter displayed his accustomed mastery at the organ. There were few if any vacant seats in Carnegie Hall, and the applause was hearty and consistent.

Diaz Musicale The fourth Diaz Tuesday Afternoon brought Frances Alda, prima donna soprano, in Italian arias from La Bohème and Manon Lescaut (sung in costume), and songs by Sinding and Brahe, with a Massenet *chanson* as encore. Bouquets of roses expressed the pleasure of her listeners. The Waldorf-Astoria orchestra did the accompaniments ably. Fray and Braggiotti played on two pianos and scored strikingly with the latter's "re-composed" Yankee Doodle, a parody in the styles of Bach, Beethoven, Chopin and others, following the plain announcement of the melody in unison octaves. Sustained applause brought still another arrangement, this time waltzes *à la* Blue Danube. The artist pair won appreciation for their expert playing of Rachmaninoff and Moussorgsky pieces, with special success in their arrangement of Liszt's Love Dream. Very clever are these Braggiotti arrangements, brilliant and effective. All the boxes and parquet seats were filled with a fashionable audience and they enjoyed and applauded the music warmly.

DECEMBER 28

Charlotte Lund's Haensel and Gretel Humperdinck's Haensel and Gretel was presented by Charlotte Lund at the Barbizon-Plaza on Wednesday morning before an audience of little fellows and little girls, who, with their guardians, filled the entire hall.

Here were the two fairy tale children, with a few added allurements, like bears, blue birds, cuckoos, sandmen from the juvenile and misses' departments, and a cat and dog. It was rollicking good fun. And of course the Witch sent shivers up and down little spines, and made everyone promise to be good.

Arthur Van Haelst and May Baron gave excellent performances of the Father and Witch. Others in the singing cast were Marion Cox, Gwen Rouse, Priscilla Heindlehofer and Lorene Rising. Innumerable children played Haensel, Gretel, bears, birds, sandmen, hunters and angels, in pantomime. They were assisted by the Aleta Doré Ballet.

DECEMBER 29

Philharmonic Orchestra Bruno Walter assumed command of the New York Philharmonic Symphony Orchestra at this Thursday evening concert, offering a program which embraced the first performance by this organization of Max Reger's Variations and Fugue on a Theme of Beethoven (op. 86), Mozart's symphony in G minor and the C major symphony of Schubert.

Max Reger has used the full possibilities of the Beethoven theme which is taken from the eleventh Bagatelle of the Zwölf Neue Bagatellen, (op. 119). The subject is announced in a twenty-two bar exposition scored only for strings and followed by the addition of the woodwind and two horns. This instrumentation is then augmented by trumpets in pairs, two more horns, three trombones, tuba and tympani.

Reger's work is a masterly example of varied twentieth century orchestral color, combining all the symphonic hues in amazing clarity. The variations—eight in number—differ completely in harmonic and rhythmic pattern, and display intricate contrapuntal voice weaving. And each is scored in a way that best exemplifies construction, and gives accurate tonal balance to the three choirs.

The fugue which closes the composition is unrelated to Beethoven's theme and has a folk-like quality which is more Anglo Saxon in quality than Teutonic. It might easily have been material which Arnold Bax or Vaughan Williams would have chosen. It is florid in effect and dexterously treated, mounting to a complicated and elaborate finis. The fugue is not as vitally interesting as the variations.

Bruno Walter conducted the concert from memory. His conception of the Mozart and Schubert symphonies is intensely musical and full of reverence for their greatness and beauty. The orchestra played them with sympathetic finesse.

Mr. Walter was warmly greeted at the beginning of the evening and recalled to the platform by vociferous applause both at the intermission period and at the close of the concert. This same program was repeated on December 30.

Plaza Artistic Morning Maria Jeritza, with Ethel Bartlett and Rae Robertson, duo pianists, were presented at the Plaza Artistic Morning on Thursday.

Mme. Jeritza's first offerings, songs of Schubert, Brahms and Kienzl, were received so warmly that she took her audience back for a moment to the opera house, figuratively, and sang again Elizabeth's air, Dich Teure Halle, from Tannhäuser. There were also contemporary American songs, and added encores.

And a dashing, gay performance of The Blue Danube Waltz, accompanied by the two-piano adaptation of the Strauss-Schulz-Evler arabesques by Abram Chasins made for a rousing finish of the morning's music.

It was a simple matter to succumb completely to the wiles and ways of the playing of Miss Bartlett and Mr. Robertson. The Chopin Rondo, Mendelssohn's scherzo from the Midsummer Night's Dream, and other colorful, musically rich pieces were expertly played by the two artists with rich musicianship, precision of execution, and exceptional unison of tone and feeling. Mme. Jeritza was ably accompanied by Wilfred Pelletier.

DECEMBER 30

Shan-Kar Metropolitan enthusiasts of the art of the dance are legion, if one may judge by the capacity audience at the recital of the newly arrived Shan-Kar and his company of Hindu dancers and musicians in the New Yorker Theatre on the sixth day of S. Hurok's two-week International Dance Festival. And when one considers that there are matinee and evening performances for the festival, this is indeed a record. It was Shank-Kar's third appearance in the cycle. The other dancers comprising Mr. Hurok's attractions for this fortnight period are Mary Wigman and her group of twelve dancers, and Escudero and his ensemble.

These Hindu dancers excel not so much in the purely dance movements as in their ability to make their bodies instruments to express their feelings, and they were the revelation that was expected of them, in the light of glowing reviews received in various European centres. Shan-kar himself appeared here with Pavlowa in 1923. The choreography of his dance numbers is of his creation, although the fundamentals are of Hindu origin. Shan-kar impresses by his godly appearance, and his art is effortless, his technic phenomenal. (It has been said that each of the 450 muscles of his body does exactly what he wills it to do, and it was obvious this afternoon that not one of them was perverse. In his Dance of the Snake

(*Continued on page* 18)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

GALLI-CURCI
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Signs of Renewed Activity in Boston Concert Halls

BOSTON.—A long and imposing list of musical events for the months of January and February in Symphony Hall, issued by the management, takes the edge off some of the depression talk. In addition to various fixtures, like the numerous concerts of the Boston Symphony Orchestra, are included many celebrities to be heard soon, some of whom are the Don Cossack Chorus, John McCormack, John Goss and the London Singers, Paderewski, and the Hall Johnson Choir.

There are other interesting names on the list, which is partially duplicated by a similar pronouncement from Aaron Richmond, aggressive local concert manager, who has scheduled here for the immediate future Louise Bernhardt, soprano; the Society of Ancient Instruments, the Fisk University Choir, Florence Austral, Zimbalist, two concerts by the Wiener Saengerknaben, and Mary Wigman and her Group. Add to these, scattering concerts already announced by other managers, and it begins to look as if the season, which has been somewhat below par to date, will catch up on itself.

An unusual affair will be the concert in Jordan Hall on January 22, given by the Young Musicians' Orchestra and Vocal Ensemble under the direction of Fabien Sevitzky, who organized both groups last summer at the Metropolitan Theatre, where he has been putting on elaborate musical presentations. The program for this concert will include, among other things, four excerpts from the Mozart Requiem and two works to be heard in Boston for the first time—Albert Stoessel's arrangement of music from the days of George Washington, and Leo Sowerby's Money Musk. The piano soloist will be Jesús María Sanromá.

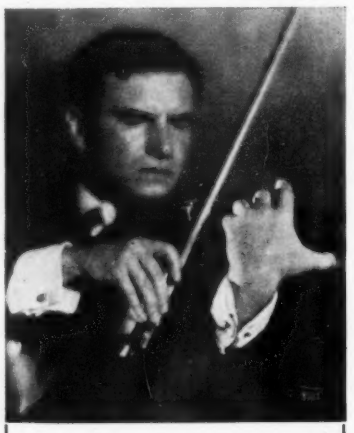
Sanromá, by the way, thrives on work, for on the afternoon of the same day he gives his annual full-length recital at Symphony Hall. His interesting program for that occasion will include music from three American composers: MacDowell, Ballantine and Gershwin.

At a recent concert in Symphony Hall at which the Armenian National Chorus sang, directed by Charles Garo, a group of Boston Symphony Orchestra players was led by Arthur Fiedler in the Scheherezade and in selections from Carmen, with Rose Zulalian, Boston contralto, as soloist.

Mr. Fiedler addressed the pupils of the Newton Junior High School on December 14, and conducted the student orchestra on the same occasion. Among his activities at the present time is the preparation of the chorus of the Cecilia Society for performance with the Boston Symphony Orchestra in Belshazzar's Feast by Walton and Charles Martin Loeffler's Evocation.

Charlotte and Artiss de Volt, violinist and harpist, played a fantasy by Saint-Saëns and several shorter works by various composers at the Fine Arts Theatre on December 26. Cyrus Ullian, Boston pianist, is guest artist in a program at the Juvenile Conservatory of Music on January 7. His program inculdes works by Beethoven, Chopin, Brahms, Rachmaninoff, Debussy, de Falla and Bach.

M. S.



ZLATKO BALOKOVIĆ
Australasia calls "Balokovic Genius."
—*Sydney Sun, Dec. 7, 1931.*
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playing the Liszt E flat and
Brahms B flat Concertos

●

LISZT E FLAT CONCERTO

New York Times, Dec. 19, 1932

Mr. Petri gave the work a superlatively beautiful reading. Liszt's "brilliant and vital score" possesses, in addition to the towering pillared halls of sound he knew so well how to raise, an endless richness of baroque adornment. It takes playing like Mr. Petri's to make one realize that these tendrils and tonal garlands blossom organically out of the piece's structure, and are not appliquéd upon it. It was his special gift to grace them with such fluency, such sparkling variety of color and such exquisite finish that passages which have come to seem rhetorical were revealed as organically vital and vividly alive. The greater lines of the composition, the piled fortes, the meditative pauses, were equally well realized. Even melodies which inherently approach the sentimental were saved therefrom. The performance combined magnetic and emotional vigor with taste to a remarkable degree. Mr. Petri did not set before us a new Liszt; *he startled and delighted us with a true revelation of the old.*

New York American, Dec. 19, 1932

EGON PETRI PLAYS LISZT'S CONCERTO IN RADIANT STYLE

By LEONARD LIEBLING

The Liszt concerto requires a sweeping, flamboyant style, with grandiloquent emphasis, and a technic of radiancy and dash. Mr. Petri brought those qualities to light, and thereby established his artistic versatility, for last year he registered mainly as a player of profoundly serious purpose.

In the Liszt concerto, the Petri presentation revealed the glitter and animation which still make that composition popular with pianists and listeners. The latter gave the vital Mr. Petri prolonged plaudits and recalls.

BRAHMS B FLAT CONCERTO

New York Times, Dec. 26, 1932

Mr. Petri, who had played Liszt's E-flat major Concerto with genuine virtuosity the previous Sunday, proved himself equal yesterday to Brahms's nobler and profounder utterance. His execution was absolutely sure and his understanding of this music was penetrating. This is a concerto that requires broad and large lines, tempestuous sweep, and at the same time simple, poetic lyricism. Mr. Petri bestowed these qualities on his interpretation, his playing in the slow movement in particular having the shimmering iridescence of Brahms's self-communing.

New York Herald Tribune, Dec. 26, 1932

Mr. Petri's disclosure of the Brahms concerto revealed him once more to be a musician in whom a rarely harmonious blend of the objective and subjective facets of his art has been consummated. With his truly extraordinary technical equipment he made light of the notorious difficulties of the work; his impeccably clear delivery of the intricate double-note passages was breath-taking.

But aside from the merely mechanical aspects, his conception was both monumental and dramatic. With herculean power, he drew sonorities from his instrument which even the fullest orchestral tutti couldn't dwarf. In the lovely, nostalgic tinged slow movement, his tones shimmered with the cool, yet vibrant glow of moonlight.

New York Evening Sun, Dec. 27, 1932

Mr. Petri's performance of the concerto was cast in a mold of astonishing intellectual conception and emotional grandeur. Carried along by a plan of broad sweeping lines, he disclosed full sympathy with the music. Brilliant technical prowess, superb tonal adjustment, dignity, warmth and delicate tenderness, were characteristics richly embodied in his delivery.

FIRST TOUR OF SEASON 1932-33

Nov. 5—Poughkeepsie, N. Y. (Vassar College)	Dec. 1—Chicago, Ill. (Chicago Symphony Orchestra)
" 9—La Salle, Ill.	" 2—Chicago, Ill.
" 11—Colorado Springs, Colo.	" 5—Winnipeg, Can.
" 17—Los Angeles, Cal. (Los Angeles Philharmonic)	" 9—Duluth, Minn. (Matinee Musicale)
" 18—Los Angeles, Cal. (Los Angeles Philharmonic)	" 18—New York City (New York Philharmonic)
" 23—Seattle, Wash.	" 25—New York City (New York Philharmonic)
" 26—Vancouver, B. C.	" 29—Chicago, Ill. (Blackstone Musical Morning)

Photo by Bridgman's Studio, Vancouver

SOLOIST, CHICAGO SYMPHONY ORCHESTRA

Chicago American, Dec. 2, 1932

EGON PETRI IS 'GIANT' IN CONCERT

By HERMAN DEVRIES

Petri played Bach with the solid, serious and severe style that Bach demands. He is an amazing technician, of the sort for whom difficulties do not exist, but he makes no theatrical show of his dexterity.

This is the sort of artist that should play Bach, for a concerto by this master, while it may be a terrifically difficult web of technical snags, is always a great deal more. To Bach, art—the art of the performer as well as the art of the composer—was one with the serious business of life, and his music calls for an interpreter with the same attitude. This it had last night in Egon Petri.

Chicago Tribune, Dec. 3, 1932

PETRI DISPLAYS GREAT VITALITY AT SYMPHONY

BY EDWARD MOORE

[Reprinted from yesterday's late editions]

There was a piano soloist at the Chicago Symphony orchestra concert Thursday with a great amount of vitality in his playing. His name is Egon Petri. There was also a composer with a large amount of vitality in his music. His name is, or was, Johann Sebastian Bach. Once the paths of the two crossed, in the D minor concerto, and the effect was entirely invigorating and likely to chase away thoughts of the depression.

Chicago Herald Examiner, Dec. 2, 1932

EGON PETRI, SOLOIST WITH SYMPHONY, WINS HIGH ACCLAIM

By GLENN DILLARD GUNN

Mr. Petri's task with the Bach D minor concerto was the most grateful imaginable. He played it in what was, I judge, the Busoni version, wherein the facile, brittle idiom of the harpsichord has been enlarged to match the range, resonance and variety of effect possible to the modern pianoforte. It was a performance marked by a wide range of color contrasts and animated at all times by a tremendous rhythmic urge.

Chicago Journal of Commerce, Dec. 2, 1932

Egon Petri, the Dutch pianist who created a sensation when he made his first appearance with the Chicago Symphony Orchestra last season, returned last night to revive lustrous memories by playing the Bach D Minor Concerto and the macabre showpiece that is Liszt's "Totentanz." Again it was immediately apparent that the stature of the man is the keynote to his art—loftily calm, infinitely capable and gifted with the rare ability to transmute great music into realms that know the cold, bracing loveliness as well as the grave depths of beauty. Thus equipped, *it is inevitable that he should play Bach, evoking the spirit of the composer with marvelous tone and deep, compassionate understanding.* Listening, you felt the wind in your face, yet instead of austerity, the reaction was one of tenderness. It was exhilarating, and somehow comforting. *It was Bach, greatly played.*

Yet this man's art is so plastic that when he tackled the Liszt, he had the demoniac flair for its bizarre conquest.

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Chicago Orchestra Presents the American Première of Miaskowsky Symphony

Zendt, Ellerman, Miller and Koch Excellent Soloists of The Messiah Given by Apollo Club

CHICAGO.—The eleventh program of the present season of the Chicago Symphony Orchestra, presented on December 22 and 23, held the first performance in America of symphony No. 12, in G minor by Nicolas Miaskowsky. This work was published in 1932, and it is said that the orchestral score and parts were received only recently through the good offices of the U. S. S. R., yet the Chicago Symphony Orchestra performed the new opus as though it had been diligently rehearsed.

As to the composition itself, it is most interesting and stands out as one of the most effective symphonies from the pen of this most gifted modern Russian composer. His score is closely woven, beautifully orchestrated, original in its conception and exhilarating. The note of sadness, so often noticed in other symphonies by the same composer, is here replaced by a certain spontaneous gaiety that bubbles throughout. Miaskowsky writes well for the brasses. The novelty met with the approval of the audience, and so prolonged were the plaudits that after several personal bows Conductor Stock had the members of the orchestra rise to share in the applause.

The balance of the program was made up of the prelude and Dream Pantomime from Humperdinck's Haensel and Gretel, Jubilee and Noël from Chadwick's Symphonic Sketches, the prelude to the Afternoon of a Faun by Debussy, and the polka and fugue from Weinberger's Schwanda, the Bagpipe-Player.

APOLLO CLUB GIVES MESSIAH

The Apollo Musical Club of Chicago has served this city for sixty-one years and deserves unmitigated praise for the manner in which it presented Handel's Messiah at Orchestra Hall on December 23. The Apollos have been heard annually in The Messiah, but our opinion is that they sang with more enthusiasm this year than ever before. This is as it should be, for the oratorio must be given with vivacity, yet without infringing upon tradition. Conductor Edgar Nelson accomplished a rejuvenation of the old score and the chorus sang with beauty of tone, and joyfulness. Though Mr. Nelson and his vast cohorts of well-trained male and female choristers were the backbone of the performance, the orchestra, made up of members of the Chicago Symphony, and the four soloists had much to do with the success of the evening.

Marie Sidenius Zendt sang the soprano part superbly; likewise Amy Ellerman gave an expert delineation of the contralto role. William Miller, a young but efficient tenor, sang his difficult music with the authority of a veteran oratorio singer. Raymund Koch, who has often been heard here, excellently rounded up the quartet. All of the soloists received rapturous applause.

CHICAGO CITY GRAND OPERA COMPANY

Taking advantage of the lull in grand opera here this season, John Pane-Gasser, tenor and business men, founded an organization which he calls the Chicago City Grand Opera Company, rented the popular Auditorium Theatre, billed himself as leading tenor, surrounded himself with good opera singers, engaged as conductor and artistic director, Attico Bernabini, secured the services of the Chicago Civic Opera orchestra and chorus and set about to give a performance of Il Trovatore, on December 26. The results were significant, both financially and artistically. The vast auditorium was practically sold out, showing what a drawing power this young tenor has here and also how hungry Chicagoans are for opera.

Pane-Gasser is as good a tenor as he is an impresario, and this means much. He was acclaimed throughout the performance. Excellent was the Leonora of Anna Leskaya, and Ada Paggi made a hit as Azucena. Martino-Rossi was splendid vocally and dramatically as the Count di Luna. The balance of the cast included G. Mantovani, a good Ferrando; G. Cavadore, an alert Ruiz; and Hazel Sanborn, a docile Inez. Conductor Bernabini shared largely in the success of the performance.

CHANUKAH FESTIVAL

Probably the most effective pageant ever presented in Chicago was given at the All-Chicago Chanukah Festival in the Chicago Stadium on December 25, under the auspices of the Zionist Organization of Chicago. Twenty-five thousand people were in the audience and 1,250 participated in making the evening memorable.

The story of Judas Maccabeus, with traditional music including tunes said to be more than 2,000 years old, was given under the efficient leadership of Isaac Van Grove. As a spectacle, the affair was stupendous—gorgeous in all its details. The huge chorus deserves more than a passing word of praise; likewise the various soloists so well headed by Adolf Muhlmann, whose voice and artistry is as satisfactory today as when he was a member of the Metropolitan Opera Company. After the pageant there was a concert program which included the Muhlmann Hebrew Singers, with Rosalinde Morini as soloist. Miss Morini is a coloratura soprano who is winning popularity in and around Chicago.

MANUEL AND WILLIAMSON PLAY WITH ORCHESTRA

The habitués of the Tuesday symphony concerts were afforded an opportunity of hearing an unusual program on December 27, when Philip Manuel and Gavin Williamson offered music for two harpsichords. Both these performers are familiar to Chicago through their recitals of seventeenth and eighteenth century music, but this was their first appearance with the Chicago Symphony Orchestra.

Having devoted the major portion of their musical activities to the works of bygone centuries, they chose for their introduction with the orchestra J. S. Bach's C minor concerto for two harpsichords and string orchestra, Giles Farnaby's Tune for Two Virginals, C. P. E. Bach's Adagio from the F major concerto for two harpsichords and strings, and the Rondo from Mozart's sonata for two harpsichords in D major. Both soloists are to be congratulated for the superb playing they set forth in these various compositions. By the use of two manuals and seven pedals, with which each instrument is equipped, they were able to attain many varieties of tonal color. In these days of noise and confusion it was pleasurable to the ear and to the mind to listen to music of past centuries and to be allowed to breathe an atmosphere of refinement and serenity. Both soloists manipulated the instruments in masterly fashion, and their work was highly appreciated by the audience.

Conductor Stock, a master program builder, included works on this program that prepared the public for what Manuel and Williamson later offered them. The first number was Gabrieli's sonata, arranged by the late Theodore Thomas, followed by the Mozart Jupiter Symphony. After the last appearance of the soloists Stock and his orchestra performed works of more recent composers. These were the Saint-Saëns symphonic poem, Le Rouet d'Omphale, and Borodin's dances from Prince Igor. The orchestra is doing excellent work this year and Dr. Stock is arranging programs that include many works which do not require a large personnel. Indeed, many of the compositions so far included on the program could not have been so well performed by a large orchestra, and the reduction in numbers has, so far, been to the betterment of the organization. Stock has placed his men in such a compact arrangement that the tone volume is as big now as it was when the orchestra was much larger.

ROSENFELD PUPIL WINS SUCCESS

Reports from Europe state that Rosalind Kaplan, pianist, and artist-pupil of Maurice Rosenfeld, vice-president of the Chicago Conservatory, recently scored as soloist with the Vienna Symphony Orchestra (under Anton Konrath) and the Zagreb (Jugoslavia) Philharmonic Orchestra.

MUSIC GUILD PRESENTS YOUNG ARTISTS

Charlotte Holenia, pianist, and Mildred Chinlund, mezzo-contralto, were presented in joint recital recently under the auspices of the Musical Guild. Both young artists won the hearty approval of the listeners. Miss Chinlund was accompanied at the piano by her sister.

CHICAGO CONSERVATORY NOTES

Kimball Hall was the scene of a delightful Christmas party given by the Helen Curtis piano class of the Chicago Conservatory of Music, to the children of all departments. The affair opened with a short talk by Miss Curtis, the singing of America by the children and the presentation of a short play, Christmas Night, by the Junior Playmakers, directed by Rita Smith of the dramatic department. At the close of the play Christmas carols were sung by the children, led by Charles Rousseau of the voice department. Students of Margaret Koch, of the dancing department, also entertained.

As a result of the contest which took place at the conservatory December 16, for the selection of piano, voice and violin pupils to appear with the Chicago Conservatory Symphony Orchestra on January 27, the following were chosen: Elizabeth Van Pelt, pianist, student of Elizabeth Mortiz; Franz Bodfore, pianist, pupil of Jan Chiapusso; Edna Thompson, soprano, student of Mae Graves Atkins; Jean Forsythe, soprano, pupil of Agostino Gilamini; Marian Le Vine, violinist, student of Alexander Sebald; George Swigart, violinist, pupil of Richard Czerwonky. The Chicago Conservatory Symphony Orchestra is directed by Mr. Czerwonky.

COLUMBIA SCHOOL OF MUSIC NEWS

Hazel York, of Barrington, Ill., piano student of Arthur Oglesbee, each year has several of her pupils enter the regular courses and earn credit toward their degrees. Another pupil of Mr. Oglesbee is Minna Palmbaum, who is to appear as soloist on the program in the school recital hall, January 29. Another piano number on this same program will be furnished by Anna Cohen, student of Helen B. Lawrence.

Kathleen Air, principal of the Winnetka branch, has arranged for a series of studio recitals to be given at the branch during the winter.

Gabriella Campbell, member of the faculty of the Kansas State Teachers College of Pittsburgh, Kans., is attending the Columbia School as a candidate for the Master of Music degree. She is studying voice with Arthur Kraft. Another candidate for the master's degree in Mr. Kraft's class is Mary Jeannette Hoffman, of Omaha, Neb. Mr. Kraft has as another student Lavon Holden, contralto, a winner of the Atwater Kent Radio Auditions in 1932. Teachers and singers from out-of-town are coaching and studying with Mr. Kraft. Among these are Horace Nichols, baritone, from Georgia, and Lewis Nivin, of the voice department of Mercersburg (Pa.) Academy.

AMERICAN CONSERVATORY NOTES

Paul Nettinga, tenor, student of Karleton Hackett, president of the American Conservatory of Music, appeared as soloist in The Messiah at Berea College, Berea, Ky., on December 12, and at the Eastern State Teachers College, Richmond, Ky., December 14.

Louise Willhour presented the members of her junior dramatic art class in a program of Christmas plays, December 21, in the studio theatre.

Esther Goodwin, contralto, appeared in recital before the Chicago chapter of the D. A. R. at the Stevens Hotel, December 15.

Carmen Siewert, contralto, former student of the conservatory was soloist in the presentation of The Messiah given by the Central Nebraska Choral Union at Kearney, Neb., on December 18.

Pearl Appel and Ruth Alexander presented their piano students at the conservatory, December 4.

Maja Carlsson, soprano, and Bernice Brown, contralto, students of Esther Goodwin, were heard in recital in the Studio Theater, December 15. Vera Borchert was at the piano.

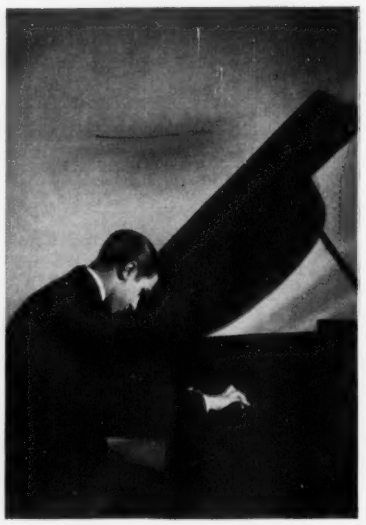
Lela Hanmer, pianist, and accompanist, assisted Pauline Stephens, soprano, in the latter's recital at the Medinah Athletic Club, December 11. Miss Stephens is a former student of the American Conservatory.

Dorothy Baldwin offered her piano students in recital in the Studio Theatre, December 16.

Fern Weaver, pianist of the faculty; Eleanor Riblet, violinist, student of Mischa Mischakoff, and Margaret Abbott, cellist, student of Carl Brueckner, appeared in recital at the Medinah Athletic Club, December 18.

RENÉ DEVRIES.

WINS PRAISE ABROAD



FRANCOIS LANG
appeared in recital in Berlin and Vienna during November. (Photo by Studio Lorelle)

Freiburg-in-Breisgau

(*Continued from page 5*)

the employment of a vocal utterance deriving from temple psalmody. Yet Luzzatto's style is as unified as it is sincere and personal.

LACK OF VARIETY

Such a work suffers naturally from the defects of its qualities. And perhaps the main defect of Judith is its lack of contrast and variety. There is abundant passion and intensity in this score, but no grace of compromise or alleviation of mood, such as a canny opera maker would plan as a matter of course.

The composer was present at the Freiburg première and harvested wreaths and applause. The evening afforded a fresh opportunity to estimate the uncommon talents of Hugo Balzer, one of the most dynamic and gifted young conductors laboring in Germany today. His treatment of this enormously difficult opera was all one could have asked. He had, unfortunately, to work with inferior vocal and dramatic material. The staging of the work was simple, but in good taste.

FRANCOIS
LANG
Pianist

Triumphs in Recital

BERLIN, Nov. 1, 1932

Made a profound impression. Perfect style. Musically fresh and pleasure-giving playing.—*Der Tag.*

Enormous, poised technic, rare among pianists of the time.—*Tägliche Rundschau.*

Extraordinary qualities of clarity, logical development and technical refinement.—*Berliner Börsen Courrier.*

VIENNA, Nov. 4, 1932

Disclosed himself an artist possessing the vital spark of music, and a clear and expressive technic.—*Die Stunde.*

His playing is a rare treat. It is perfect in taste, unsurpassable in style, and—rarest of all for modern times!—it addresses itself to the heart and the emotions.—*Neues Wiener Journal.*

Francois Lang, who had already scored as soloist with the Philharmonic Orchestra, in his recital revealed himself a powerful and subtle pianist of vast capacities. He received a tempest of applause and won a success seldom witnessed here.—*Der Tag.*

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BOSTON
Again the Cossacks conquer.—*Transcript.*

CHICAGO
Don Cossacks win cheers and shouts from the audience.—*Herald and Examiner.*

PITTSBURGH
Singing Horsemen of the Steppes ride to victory.—*Post-Gazette.*

PHILADELPHIA
Don Cossack Chorus superb.—*Public Ledger.*

WASHINGTON, D. C.
Capacity audience applauds unique music of 36 singing horsemen.—*Post.*

CLEVELAND
Male chorus offers rare type of singing.—*News.*

CINCINNATI
Sellout of Emery Auditorium assures return engagement of Don Cossacks.—*Post.*

MINNEAPOLIS
Don Cossack Songs thrill.—*Journal.*

SAN FRANCISCO
Don Cossacks give delight to large Tivoli audience.—*Examiner.*

LOS ANGELES
Don Cossack Chorus win cheers.—*Record.*

MONTREAL
Art of famous Chorus still a thing of wonder—like choral orchestra.—*The Gazette.*

TORONTO
The Don Cossacks repeat triumph at Massey Hall.—*Evening Telegram.*

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Berlin Remounts Berg's Wozzeck —Some Circles Call It "Dated"

Modernist Opera Heard After Three Years' Absence—Krenek's Latest Song Cycle Disappoints—Philharmonic Chorus Celebrates Jubilee With Bach —Milstein and Feuermann Heard

BERLIN.—Wozzeck revisited the scene of its birth, the Berlin Staatsoper, on the last day of November. No doubt many Americans will be surprised to hear that Wozzeck ever went away. For on the other side of the ocean many folks seem to believe that Alban Berg's famous epoch-maker is as permanent an operatic fixture in Germany as Tiefland or Tosca and that its drawing power remains unimpaired. It is a pity to dispel such pretty illusions but the truth remains that Berlin has gone three years or more without an idea of Wozzeck, and that there has been precious little clamor for its reinstatement. Indeed, there is an opinion in some quarters that Wozzeck "dates." The opera has had a few scattered performances these past two years in Vienna, Frankfurt, Chemnitz, and two or three smaller localities. But this is not the kind of showing one expects of an opus that stampeded the Pennsylvania Railroad into running special trains between New York and Philadelphia.

Possibly if some German modernist had recently turned out something worthwhile (or at least something sensational) the return of Wozzeck to its native heath might have been even longer deferred. But novelties worth risking a few thousand marks on are very scarce at the moment, and even a German opera house cannot live on Verdi exhumations alone. So Wozzeck became a sort of economic necessity. It is not as if a hard-pressed Generalintendant and Generalmusikdirektor could look beyond the German frontiers for what they cannot find at home. Just let one of these dignitaries try to put on something by Milhaud or Jacques Ibert these days and see what the Nazis and the Nationalists would do. Less than ever can you leave politics out of your musical calculations in Germany at present.

How long Wozzeck may tarry is another question. The audience which attended the resurrection was sizeable, but not overwhelming. One needed no opera glasses to detect gaps and empty spaces below and aloft. The applause was politely cordial at the close of the opera and half-hearted the rest of the time. The reviewers found the work as potent as ever, but compared the performance unfavorably with the "Uraufführung" of 1926. The present writer, never having heard Wozzeck before, is naturally at a loss to say how far the restoration (under Erich Kleiber) falls short of the 1926 standards. It seemed to him a very praiseworthy performance, however. The bullied, brutalized and bedevilled Wozzeck of Mr. Fuchs may not be the equal of the hapless soldier wretch of Leo Schützendorf (who, in this writer's estimation, was a much over-rated artist) but it was a competent and intelligent impersonation all the same. Nor is it easy to see how the Drum Major of Fritz Soot, the Captain of Waldemar Henke, or the Doctor of Martin Abendroth,—survivals from the earlier production—could ever have been better.

KRENEK'S LATEST

The modernists, who have been relegated to a rather inconspicuous background this season, had a night of it on December 2, when the Berlin group of the International Society for New Music gave a concert at the Singakademie. The program offered a Bläser-Kammermusik (chamber music for wind instruments) by Ernst Lothar von Knorr—the "blowers" in question being a saxophone, trumpet and bassoon; also a piano sonata by Alexander Jemnitz; a scherzo for piano and wind, by Berthold Goldschmidt; and an hour-long song cycle, for baritone and piano, by Ernst Krenek, called Gesänge des späten Jahres. No particularly vital cause was served by exhibiting the first two compositions. The scherzo of Herr Goldschmidt (whose opera, Der Gewaltige Hahnrei, impends in Berlin) has at least the merits of humor and intelligibility.

Krenek's song cycle (the poems are his own) is a vastly more pretentious affair. But to one listener they seemed little more than a monstrous and desolate trial of patience. Of lyric moods, variety, contrast or expressiveness, they possessed—so far as this listener is capable of discerning—absolutely nothing. Yet they are said to be the latest expressions of a Krenek who has turned away from Johnny and his pranks and become romantic in a Mahlerian sense. Amen, and also Selah. The composer accompanied his songs at the piano.

"OBJECTIVE" BACH

The Philharmonic Chorus celebrated its fiftieth birthday on December 5 with a performance of Bach's B minor Mass. This mighty work was one of the choir's war horses in the glorious days of its erstwhile conductor, the late Siegfried Ochs. Under Ochs' successor, the redoubtable Otto Klemperer, it promises to remain a war horse—but a horse of a different color. For Mr. Klemperer is nothing if not an innovator. It suffices that the ages have done a thing in one way for him to do it in another. So he has been at great pains to interpret the B minor Mass in a manner as *sachlich*—as objective—as possible. Bach wrote no expression marks in his music—*ergo*, Bach's music should be performed without expression.

This thesis he has carried to its logical conclusion. As a result, the masterpiece was sung with a stern repression of nuance and of almost every other element of emotional enhancement. The tempi were rigid, inflexible, and sometimes so incredibly breathless that only a choir of the most expert technical training could have endured them and preserved at the same time such astonishing polyphonic clarity. This is not the place to discuss the validity of Mr. Klemperer's "objective" theory as applied to a work like the B minor Mass. But it strikes one that something in the "objective" argument will not hold water. For if Bach had not intended the Incarnatus and the Qui tollis to be expressive, he would simply not have set these texts to the piercingly expressive kind of music he did. The most brilliant and successful accomplishment of this occasion was the Osanna—but the Osanna is one of those things in which it is next to impossible to go wrong.

The soloists were Ria Ginster, Margarete Klose, Julius Patzak and Rudolf Bockelmann. The best of these was easily that consummate artist, Mr. Patzak, whose delivery of the Benedictus was in the most finished style and beautiful tradition of Bach singing.

BRUCKNER AND MORE BRUCKNER

The third Philharmonic concert of the Furtwängler series brought in addition to an exquisite presentation of Mozart's D major symphony (the one without a minuet) a superb and altogether memorable performance of Bruckner's fourth, or Romantic. The soloist was Heinrich Schlusnus, who had to struggle with a cold and limited himself to old Italian airs by Durante, Gluck, Giordani, *et al.*

Another appearance of the Berlin radio conductor, Eugen Jochum, at the head of the Philharmonic served to emphasize afresh how superficial and immature are the talents of this young conductor, whose arrival in Berlin was heralded with such scarlet trumpetings of publicity. For all of Herr Jochum's wild frenzies and gyrations, the musical results he obtains are of the crudest and most commonplace description. It seems unbelievable that the orchestra which under his baton offered such ragged and raucous performances of the third Leonore overture and the seventh symphony of Bruckner, can be the same which plays so capitally for Furtwängler and Bruno Walter. The soloist at this concert was the cellist Samuel Feuermann, who gave a fair account of himself in Haydn's D major concerto.

Nathan Milstein offered at his recent recital in the Beethoven Saal a program embracing the Vitali Chaconne, Brahms' D minor sonata, the Goldmark concerto, and pieces by Stravinsky, Novacek and Wieniawski. There was occasion to admire anew the rare technical attainments of this player as well as the beauty of his tone.

HERBERT F. PEYSER.

M.T.N.A. Convenes in Capital

Many Prominent Musicians Make Brilliant Speeches—400 Delegates Attend

WASHINGTON, D. C.—Christmas week was a gala one for Washington's music world, bringing to the capital for the first time in twenty-four years the annual meeting of the Music Teachers' National Association, in conjunction with that of the National Association of Schools of Music.

Approximately 400 delegates from every section of the United States, including deans, directors and heads of universities, colleges and leading music schools, attended this fifty-fourth meeting of the M. T. N. A. On December 27, they assembled in the Rose Room of the Washington Hotel for the first session of the convention to hear what critics, composers, musicians, teachers and others interested in the cultivation and study of music had to say about its place in the life of America, the best methods of bringing its message to others, and its future.

Interspersed throughout the four-days' programs were enjoyable musical interludes, when the convention was entertained by vocal and instrumental artists as well as choral groups from local schools. Honored by its selection as convention city, Washington endeavored to give to its guests a choice program of speakers as well as numerous social affairs, dinners, teas and concerts. The capital rallied the largest local committee of any convention city during the fifty-four annual meetings of the organization. Approximately 180 members, with Carl Engel, Chief of the Music Division of the Library of Congress, as chairman, extended the hospitality of the National Capital to the visitors.

D. M. Swarthout, of the University of Kansas, president of the association, called the first session to order, and after an address of welcome by Carl Engel, Leonard Liebling, editor of the Musical Courier and music critic of the New York American, gave the opening talk. Mr. Liebling kept his audience in gales of laughter by his Confessions of a Music Critic, epitomizing the critic as "a carbuncle on the neck of art." A note of optimism regarding the future of music was struck by Mr. Liebling when he declared that the great "spiritual revolution resulting from the depression would give greater opportunity to music and musicians."

Harold Bauer, pianist, spoke in place of John Erskine, who was ill, on Amateurs May Be Musicians. Mr. Bauer told the convention that in his opinion there could be no success for music or musicians were it not for the interest of amateurs.

Others included on the first day's program were Maud Sewall, who read a paper, Washington and Its Musical History; William Arms Fisher, vice-president of the Oliver Ditson Company, who spoke on Music in a Changing World; and Mrs. H. H. A. Beach, composer, who gave a laudatory and enthusiastic address on the MacDowell Colony.

After the dinner forum held in the evening by the American Choral and Festival Alliance, guests and delegates attended a concert given in their honor at the Pan-American Building under the auspices of the Pan-American Union, at which Emma Otero, Cuban soprano, was guest soloist and the United Service Orchestra offered a brilliant program.

December 28, Herbert Witherspoon, director of the Cincinnati Conservatory of Music and former director of the Chicago Opera Company, made an eloquent plea for the popularizing of opera and symphony orchestras. Mr. Witherspoon declared that it was necessary to make the people of the United States realize that grand opera is not a "diamond horseshoe affair" but an art which should be patronized by all people. He further urged that present opera and symphony management be so revolutionized that the cost of patronage be made possible to all the people.

A. Walter Kramer, editor of Musical America, in a talk, The So-Called Musical Public, also contended that the time had come when "higher music" should be made possible for all people, declaring that all should support opera and symphony orchestras instead of a limited few.

C. V. Buttelman, executive secretary of the Music Supervisors' National Conference of Chicago, spoke on the summer music camps, outlining their work, their purposes and their accomplishments since their inauguration in 1926.

A musical program featuring the National Trio was an added attraction to the second morning's program. Early in the afternoon, a sightseeing trip was made by the visitors to places of interest. Later a visit was made to the Library of Congress, where a special exhibit of musical manuscripts and compositions had been prepared by Mr. Engel. A visit to the exhibit was followed by attendance at a recital of American chamber music, held in the Chamber Music Auditorium, by Harold Bauer, pianist and the Gordon String Quartet. The concert concluded with a composition of Carl Engel, Triptych for violin and piano, interpreted by Mr. Bauer and Mr. Gordon.

Karl Gehrkens, of the Oberlin (O.) Conservatory, presided as toastmaster of the banquet held the evening of the second day by the M. T. N. A. and members of the National Association of Schools and Music. Gladys Swarthout, Metropolitan Opera mezzo-soprano, was scheduled to sing that evening but was unable to attend on account of illness. Geoffrey O'Hara, composer and baritone, addressed the association on Writing Something New, which was followed by informal greetings from several of the distinguished guests including Mr. Bauer, Mrs. Beach, Mr. Engel, and Mrs. Ruth Ottoway.

(*Continued on page 20*)

J. J. VINCENT RETURNS FROM EUROPE

Concert Manager Finds Only Slight Improvement in Conditions Abroad

J. J. Vincent, concert manager, and director of the German Grand Opera Company, was restlessly pacing the floor of his private office. Always on the go, one must get a story from him while on the run. In answer to a query as to how he found conditions abroad, he said:

"During the two months I was in Europe, I travelled extensively through France, Italy, Germany, Switzerland and Austria. In general, I found conditions but slightly improved since my trip last spring. All of Europe, with the possible exception of Russia, which I did not visit, appears to be in a state of acute suspense. Governmental officials and private citizens, alike, are awaiting hopefully the incoming administration of Franklin D. Roosevelt. All Europe is looking to the President-elect today as they did fourteen years ago to Woodrow Wilson.

"However, despite the fact that material conditions show a bare improvement, I found the opera houses, the theatres and concert halls everywhere drawing capacity houses. The managements of these various institutions are maintaining the pre-war scale of prices as a matter of prestige, but are wisely employing a liberal discount policy on the scale of tickets.

"Moreover, concert and operatic artists who have appeared in the United States are receiving from one-third to one-half less in salaries or fees than they received here. In addition, many of the opera houses abroad have their artists working solely on a co-operative basis.

GRETE WIESENTHAL,
Viennese dancer, will make her New York début on February 12.

"Vienna impressed me most for the marked resuscitation of its former artistic supremacy in Central Europe. Both opera houses in that city—the Staatsoper and the Volksoper—are presenting among the finest performances on the Continent, and the leading concert artists of the world are heard there in recitals. All in all, the social life of Austria's capital is assuming the gay and jovial atmosphere of pre-war days."

"Has no new talent registered in the artistic firmament," I asked, "and are eminent artists still active?"

"New talent," he replied with a rueful smile, "is the most difficult problem confronting the concert manager today. Adverse conditions make it almost impossible for promising students to devote the many years required to reach artistic maturity. However, those aspirants that have the qualifications and the necessary financial support are the fortunate ones.

"I believe that one of the outstanding artists of the younger generation is Luise Walker, a Viennese guitar virtuoso, who is popular in musical circles abroad. This girl, who is twenty-two and the daughter of an American father, is compared with Andres Segovia in guitar virtuosity. I am bringing her to America for a tour and she will make her début here at Town Hall on February 2.

"Another artist I have engaged for a tour is Grete Wiesenthal, known as Vienna's Queen of the Dance. Wiesenthal is no stranger to America, as she appeared here with her two sisters before the World War. I am strongly convinced that no dancer today, here or abroad, invests her art with the spirit of Vienna waltzes as does Grete Wiesenthal. She will have as her partner, Willy Fränzl, *premier danseur* of the Vienna State Opera. Her American début is scheduled for February 12." J. V.

Paris

(*Continued from page 5*)

formed by Robert Kitain, who became by his act, a veritable victim on a composer's altar. Not only were the dash and smooth-"singing" of his playing admired, but his exceptionally full and effortless tone also commanded attention. He naturally has a good tone, but in addition to that—no, it was not a million dollar antique that he played, but a Paul Kaul, barely three months old. Mr. Kitain was personally successful. Mr. Gretchaninoff conducted, which was no addition to the pleasures of the occasion.

Another composer who did not know enough to leave well enough alone, either as a composer or conductor, was young Markevitch, who beat time while the orchestra read his Rebus, a ballet composed in 1931. It is the kind of piece that I, for one, am not crazy about. Mr. Markevitch has about two squeaks to say, and takes fully half an hour to say them, when one little jerk would do the trick. In the beginning, the orchestra reminded me of a sick hurdy-gurdy, with remonstrances from a sort of conglomerate fog-horn effect, against an (ab)original thumping like a tam-tam. A chirp in this instrument is answered by a chirp in that; a tweet over here gets a tweet over there, if not a downright squeal. After this ingenious (?) racket has gone on for a while, the usual *fugato* is indulged in, orchestral *fugato* being the modern *ersatz* for guts and inspiration. And as Mr. Markevitch seems to have about as limited a supply of inspiration as it is possible to have, and have any at all, you have one *fugato* after the other, each more supercilious, bumptious and devastating than its predecessor. Finally, there is an adroit retake of the fog-horn effect, and as every instrument in the orchestra is thereafter coerced into scraping, blowing, or pounding full blast, this may presumably be called the climax. One more screech and boom and the piece is over, and people who have some ability to think, hear and feel straight, are much relieved.

At the same concert, Mr. Monteux gave a colorful interpretation of Borodin's first symphony, and an animated reading of Final dans le mode rustique, by H. Barraud, who disclosed advanced technic, sense of form and the impersonal aloofness of which our contemporaries are doing their best (and worst) to make a creed.

CENTENARY

I suppose despairing of finding the vehicle that might seize the public imagination and bring in the shekels, the Opéra-Comique management has begun to dust off the old ones. Le Pré-aux-Clercs, by Ferdinand Herold, was created at the Opéra-Comique on December 15, 1832, and remounted there on December 15, 1932. The creation was a triumph. At the end of the original performance, Herold fainted. He never rose again. Five weeks later he died. In one year Le Pré-aux-Clercs was given 145 times at the Opéra-Comique, and not until October 29, 1898—its 1,571st performance!—was it taken from the theatre's repertoire. M. Gheusi's restoration of the sprightly score was therefore its 1,572nd hearing at the Opéra-Comique, and if success have meaning, that number is in for considerable increase. In addition to its historical interest, this resurrection bids fair to have another run. The operetta, superficial as it is, is a pleasant echo of times gone by, and as it demands not an iota of concentration from its spectators, the public is apt to re-adopt it. Paul Bastide, director of the Vichy Opera, conducted with spirit and taste. The singers were Mmes. Mathieu, Gauley, Agnus, MM. Claudel, Vieuille, Musy and Herent.

YEHUDI SCORES

Yehudi Menuhin's recital at the Salle Pleyel, was not only sold out, but some hundreds of listeners had to sit on the stage.

I admired Yehudi most in his magnificent reading of the Bach unaccompanied sonata, No. 1, in G minor—tremendous polyphonic playing—and for his graceful and effortless *tour de force* in Paganini's Moto Perpetuo. In the Mozart sonata, No. 42, in A major (not the prettiest Mozart ever wrote), pianist Arthur Balsam came to the fore, the work giving the keyboard more of a chance to show off than the bow. Everything else was as impeccably played, from a technical standpoint, as the foregoing, though the Chausson Poem is not for the young, and the Szymanowski Fountain of Arethusa sounded like Syracuse on a very dry day. Other numbers were Prelude et Allegro, by Pugnani-Kreisler, Hungarian Dance, No. 17, by Brahms-Joachim, Caprice, for violin alone, by Kreisler, and Souvenir of Moscow, by Wieniawski. The audience clamored for more, but got only one encore, the Bazzini Ronde des Lutins. After which, Yehudi, with another success to his credit, put on his overcoat and went home.

YOUNG FRENCHMAN

The Société Musicale Independante, now in its twenty-fifth year, gave its 161st concert the other evening, at the Ecole Normale. The Pro Arte Quartet officiated in the program of quartets by Paul Hindemith, Bela Bartók and Jean Cartan.

The last named was the chief interest, and this was his second quartet's first performance. Jean Cartan (1906-1932), like our American Griffes, was taken away too soon. The work he left, however, is sufficient to reveal his unusual qualities of heart and mind, and to give genuine musical and aesthetic pleasure. The present quartet is in three movements; of which the Moderé and the Variations were particularly effective.

GOETHE

You may not suspect it, but Goethe is in high favor among the French, not only because of Faust and his Damnation, but also on account of his shorter lyrics. It was only natural therefore that when the Université des Annales gave a Goethe afternoon, at the Salle Gaveau, that the event should be largely attended. M. Paul Valery, of the French Academy, gave a lecture which he called *On dit Goethe comme on dit Orphé*, which was, in spite of the fact that all of us do not say Goethe that way, much appreciated. Reinhold von Warlich, baritone, accompanied by Eugene Wagner, then sang a program of song settings of Goethe poems, from Schubert, Schumann, Loewe, Brahms, Wolf and Jarnach. A beautiful ensemble of poesy, interpreted with utter refinement and musical intuition.

BREVITIES

Other events in this over-charged week will have to be content with a line:

At the first concert of the Triton Society, a new quartet by Albert Roussel was given.

Les Fêtes du Peuple, a chorus of working-people, organized and trained by Albert Doyen, gave Schumann's Faust in its entirety.

Schlusnus was soloist at two Lamoureux Orchestra concerts.

The same orchestra gave the first audition of Paysage Maritime, for harp and orchestra, by Mariotte.

Werther and Aida were heard at Avignon recently.

Siegfried was done at Mulhouse, for the first time in French there.

Dame Kobold, comic opera by Felix Weingartner, had a performance at the Basle Opera.

Noréna scored as soloist with the Philharmonic Society of Bordeaux. She and Burdino are singing Romeo and Juliet and Bohême at Lyon.

Maria Fiorenza, soprano, and Pina Castellucci, pianist, are giving joint recitals in Italy.

Maurice Eisenberg, cellist, was the fêted soloist at a concert of music by Fauré, at the Ecole Normale. He did a superb reading of the second sonata, with Mme. Blancard at the piano.

Carmen Studer (Mrs. Felix Weingartner) made her French début as orchestra conductor, at Bordeaux. She led the Magic Flute Overture and the Jupiter Symphony (Mozart) and scored a decisive success.

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New York January 7, 1933 No. 2752

The Forgotten Man is the one who wrote the popular song of yesteryear.

Efficiency is when an opera conductor reaches the stage in time for the first curtain call of the performers.

If only France does not insist on paying the debt to America by presenting us with its Paris Grand Opera Company.

With this issue of the Musical Courier we enter our fifty-fourth consecutive year. The Musical Courier was founded in January, 1880. In these past fifty-three years our magazine has not missed a single weekly issue, and we hope that fifty-three years from now we can boast in the same way.

Justice to Contemporary Composers

The case of the Critic versus the Composer is a moot one, and has always been so. As some see it, the duty of the critic to the contemporary creative artist, especially of his own nation, is that of interpreting his works to the public and also (paradoxical as it may seem) of acting as a guide to the composer himself. For the creator stands too near his own productions to see them with impartial eyes. He needs someone of adequate experience and background to evaluate them, to point out their most fruitful elements, and to show in what respect they are an advance on his previous work.

These facts were stressed in the conference of American composers and critics, the first of its kind, which was held at Saratoga, N. Y., last spring. The plea made at that time by several composers for a square deal from the critics had considerable publicity, yet the question is whether the practice of the daily newspaper reviewers has been at all affected by it.

A conductor of a New York chamber orchestra devoted largely to modern music recently complained that the New York critics, with the exception of a reviewer for the Musical Courier, paid hardly any attention to the novel programs of contemporary works which he presented. As a mere matter of news interest, a bill made up of new American music deserves more space allotment from the press than one of masterworks of the past, however famous the orchestra which presents them. Part of this neglect, in the instance which we are considering, may have sprung from the fact that the program was not given in one of the major New York halls, and the metropolitan critics are notoriously captious about leaving the beaten path of their labors, geographically.

Yet, even when a concert of new music is given in one of the handful of recognized music centres of the city, the reviews are inclined to be grudging in analysis. Is this because the critics are disinclined to serious thought, or because they have too little time for it when their reports must be rushed to the office before eleven o'clock the same night? Or is it because, fundamentally, they have not the wish to embark on an extended voyage of exploration over the rough harmonic seas where sail the barks of many present-day musical mariners?

This is not to suggest that the gentlemen of the press are lacking in musical erudition: simply that they do not seem inclined to wander in the special field of modern music. The unorthodox procedures accepted by text-books in recent years have shown that the practice of harmony has been completely revolutionized. If that is true of one department of composition, how can it be otherwise with such factors as musical form, counterpoint, tonality, and instrumentation? Should we not prescribe post-graduate courses for critics?

René Lenormand Passes

René Lenormand, who is known to many as the French Schubert, died at his home in Paris, December 4, at the age of eighty-seven. In spite of his advanced years, he maintained a lively interest in all the aspects of life, and at the time of his passing he was working on the composition of a number of Lieder.

Lenormand, descended from an ancient Normandy family, bore all the characteristics of his race. Coming to Paris in 1868, he became a pupil of Damcke, friend of Berlioz. He took an active part in the Franco-Prussian War, and was twice made prisoner.

After the war of 1870, and until his last earthly hours, he devoted his activity to musical composition—for the joy of expression, never with a thought or desire for success, public acclaim or notoriety. Utterly independent in spirit, and perfect technical master of his art, he was long ago classed among the "revolutionists" for his harmonic inventions and rhythmic liberties—all daring and intrepid for the time. Neither did Lenormand stop with his own epoch, but kept fully abreast of all the changes and developments that art has witnessed in the span of his long career. As recently as a few years ago, in fact, he published a Study on Harmony, in which he not only analyzed, but also praised and justified the harmonic acquisitions of the younger generations. His compensation was the affectionate esteem of many of *les jeunes* and the acerbent displeasure of most of his confrères, the conservatives, blind to the movement of the advancing hour.

Lenormand wrote in every category: chamber, piano, vocal, violin, symphonic and operatic. Among his better known and more unusual works, are his collections of songs, Fifteen Mélodies (op. 14), and Fleurs du Mal (op. 33), Four Mélodies (op. 36), Mélodies Tristes (op. 66), Mélodies Exotiques (op. 90 and 93), Eight Mélodies (op. 95), Soleil, Deux textes asiatiques, Quinze Rubayat, and his last volume, Couleurs. Among his instrumental works, the outstanding are undoubtedly Pièces Exotiques, Nuage vivant, Au courant de la plume, Rythmes á danser, and Valses serieuses, for piano; Voyage imaginaire, for orchestra; Lahn de Maked, for violin and piano; and the trio for strings (op. 30). His unpublished compositions comprise the lyric-drama Cachet Rouge, created by the Havre Opéra in 1925; Nuit de Juillet, mimodrama by Pierre Weber; Pieces veveysanes, for piano; and the quintet (op. 112) for piano and strings.

The outstanding feature of Lenormand's art is the composer's rare melodic gift, and in bringing liberty to the melodic line, he is second to no other French musician. He had the genius of song, of truth in expression and of making text and music mutually serve each other. Noble, poetic and simple, with honest, unaffected simplicity, his melodies are therein perfect reflections of their creator. The man and his music were coincidental. To know him was to love him.

"I always see life," he told me at our last visit, "in terms of springtime." And in one of his last letters to me, "Thanks a thousand times for the lovely springtime flowers. They gave me great joy for they brought back to my heart the time of my first youth." René Lenormand was never subject to or influenced by the error of age. He lived his life in eternal upliftment and radiance. I. S.

A New Native Opera

As this issue comes from the press, the Metropolitan Opera Company is in the throes of producing the fourteenth work by an American composer which has seen performance under its gold proscenium during the nearly twenty-five years of Giulio Gatti-Casazza's consulship. A goodly record is this to which is now added The Emperor Jones, score by Louis Gruenberg, libretto adapted by the composer from Eugene O'Neill's notable play of the same name.

A review of the world prèmiere of this work will be published in next week's Musical Courier.

Meanwhile, it is perhaps not premature to extend congratulations to the composer and to the dramatist, the principal artists in a cast headed by Lawrence Tibbett as the railway porter who became a king, and to the various other artistic collaborators in a production which advance descriptions indicate is one of the most colorful that has emerged from Mr. Gatti-Casazza's atelier in recent seasons.

If the tidings which have seeped from the Broadway music temple are any criterion, the Metropolitan has done handsomely by The Emperor Jones. The scenic production has been devised by Jo Mielziner, it is said with subtle use of lighting and various transformations, to symbolize the psychic phantasmagoria through which the hero of the play passes in his grisly attempt at flight from a fate which the voodoo prophets have ordained for him. The scenic, choregraphic and musical elements have been the object of considerable study to attain a fusion of these arts. In what measure the climactic power of O'Neill's play has been reinforced by the potent aid of music, the première will reveal.

The efforts made by all the experts concerned in its production deserve to be crowned with success, and doubtless will be. It is enough to recall several auspicious circumstances. First, in this case the Metropolitan has chosen material which is theatrically effective, a libretto based on one of the few imaginative masterpieces of our literature, and by so doing has given representation to the dramatist who is generally conceded to be the first figure among our writers for the stage. The Emperor Jones, with its crescendo of beating drums, offers a fascinating opportunity for a composer; it is a play which, by its colorful background and opportunities for the employment of African native music, seems to cry aloud for musical embodiment. Second, the opera authorities have chosen a score by a gifted American composer, who made his first success in the fields of symphonic music, but who, through his experience in composing the score for John Erskine's Jack and the Beanstalk, not only demonstrated his skill in writing for the lyric stage, but also had thus an opportunity to perfect his technic in this medium.

But, most important, the theme of this opera seems to have an authentic racial quality and a contemporary note which has been possessed by few of the Metropolitan's native novelties in other seasons, with the possible exception of Gilbert's Dance in Place Congo and Carpenter's Skyscrapers, both ballets. In reviewing the list of thirteen operas and ballets given at this opera house since 1910, one is not convinced that many of them succeeded in striking a real American note, something which could be labelled as uniquely national. (To be sure, Cadman's lyrical Shanewis had an Indian heroine and an American background.) Almost none of them succeeded in fusing the theatrical and lyric elements into a whole of the requisite strength to maintain an enduring place in the repertoire. The faults have been various and sundry: either, as in the case of Parker's Mona, the libretto was concerned with personages of such remote antiquity and events so incredible that a modern audience could not be expected to take them to its heart, even when the music was worthy; or, as in the case of Damrosch's Cyrano or Taylor's Ibbetson, the score failed to add many cubits to the stature of a fine play. There remain less than a half-dozen works which might repay restoration, but, audiences being what they are, the task of breathing life into the ashes would doubtless be difficult.

American opera has thus, for the most part, fallen between two stools. It was an eminent native composer who, when encountered on Broadway the day after the première of his opera, said with a sense of humor rare among his kind: "In my first opera I tried to write good music. In my second, I tried to find a good book. In my third, I hope to combine the two." Somewhere along this road lies success for the still struggling American school of opera.

It is a hopeful sign that the spirit of experiment is vigorous among our composers, and that such a world-famous house as the Metropolitan has loyally continued, from year to year, to give American scores a fitting representation.

VARIATIONS

By Leonard Liebling

As pretty a story as I've heard in a long while comes from Irving Schwerké, Paris representative of the Musical Courier. He writes: "At the recent recital by Yehudi Menuhin at the Salle Pleyel, one of the distinguished listeners was none other than Prime Minister Herriot, and it seems that when he plunked down two hundred francs ($8.00) for two seats, at the box office, there was quite a discussion. The gentleman in charge insisted that a dignitary of M. Herriot's quality could not be allowed to pay for his seats. Herriot was obdurate, so was the ticket seller. 'All right,' said His Excellency, finally giving in, 'I'll take the tickets, but you keep the two hundred francs and apply them on the American debt!' Quite possibly true—I was not a witness—but at any rate it has a nice little press element that one does not wish to overlook."

Variations smilingly thanks the contributor of the attached epic, written especially for this department:

KOUSSELOFF'S LAST RIDE

By William Leonard Grossman

My cap I doff
To Kousseloff,
Conductor of the Symphony
In staid, old, music-loving B——.

The everything
He gave, I sing,
The everything to save the crown
When B——'s great orchestra fell down,
The everything the day to save,
The everything that Koussey gave.

Let what befell
Its own tale tell
The Hall soon filled—the short and tall,
The young and old, assembled all,—
But Kousseloff (and what a pity!)
Was far away in New York City.

The substitute
Cued in the flute,
Then turned with high and handsome swings
Upon the unsuspecting strings;
He made the 'celli soulful hum,
The drummer valiant, drum the drum.

And all was going
Well, the bowing
And the blowing, just too grand.
The substitute had things in hand,
When (let Apollo turn his face)
The tragedy I sing took place.

A murmur spread.
Each hoary head
Knew that the tenth man, double-bass,
Would meet his Maker face to face,
Knew that *he'd played a clear B flat*
When A sharp he'd been aiming at.

Came intermission.
The stern tradition
Of B——'s great Symphony presents
For such offenses punishments.
Blindfold, they marched him to the square,
Lined up, took aim and shot him there.

Nine double-basses
Returned to their places.
The audience, which knew its own oats,
Said, "Only nine to play the low notes?
No tonal balance! Ruin we fear.
If only Kousseloff were here!"

Franck's Symphony
In minor D
Came next in turn. They played, but Ah!
It was not B——'s great orchestra.
Disgrace upon them. What to do?
The concert master thought he knew——

By 'phone he'd talk
To far New York.
"M. Kousseloff," cried he, "c'est toi?"
"Mais oui," said Kousseloff, "c'est moi."
"Come, in the hole you are our ace.
Come, and please bring your double-bass.

"We've just been slaying
For his bad playing
The tenth bass-viol. Hurry, then
And save your frantic musicmen,
And save the glory of B——," he said,
Took aspirin and went to bed.

And now 'twould be fitting to quicken my meter,
Than which, fleet though it is, Koussey's sleigh horse is fleeter.
"Snegourotchka!" he cried, and with anapaest pace
She galloped, Kouss galloped, and so did the bass.
And now past the honky-tonks,
Now in the distant Bronx,
Up through the Concourse and into the Post Road
Came B——'s great boast, and good God!, how that boast rode.

In B—— they played on, with heads bowed and craven,
As Kousseloff tore through the streets of New Haven.
Strong men felt the need of an old-fashioned tonic
When the orchestra came to the section canonic;
While Koussey, with double-bass slung o'er his shoulder,
Leaped hill-top and valley, cross mountain and boulder,
Rode onward and onward, until at the last
He arrived back in B—— at just twenty-five past.

The Symphony had but three minutes to run
When in bolted Kouss as if shot from a gun,
Took a place at the left and could not avoid grinning
As he started the piece from the very beginning.
Of all double-basses braw Koussey is best:
He can play ten times faster than all of the rest;
And knowing the music completely by heart,
He played through the whole of the double-bass part.
Three minutes it took him, just sheer grit and sand.
And he finished the piece with the rest of the band.
The Bravos were mighty, but Koussey heard none,
For he fainted away now his duty was done.

My cap I doff
To Kousseloff,
Conductor of the Symphony
In staid, old music-loving B——.

No matter what Mrs. MacDowell thinks about the value of her opinion, she has written a valuable letter, as follows:

Peterborough, N. H.,
December 18, 1932.

Dear Mr. Liebling:

My opinion is not very important, but I do want to thank you for your fine review (in the recent number of the Musical Courier) of the new violin and piano sonata by Charles W. Cadman. It is so fine and individual—and though he has had a lot of recognition, it seems to me his true value is not always acknowledged. He is a splendid man, always over-generous of his time and money. Also I liked your editorial about pitying the Employed as well as the Unemployed!

Forgive me for expressing my not valuable opinion.

Sincerely,
Marian MacDowell.

And how about your opinion many years ago, Mrs. MacDowell, that your lamented husband's idea of an Artist Colony at Peterborough, N. H., could be realized and carried on with results beneficial to American creative art? Others tried to discourage you, the project seemed on the brink of failure many times, but you persevered with unflagging faith, and through your own personal efforts aided later by idealists whom you converted to your vision, you finally made the colony a practical and important success, with every prospect of permanent existence. Your opinion not valuable, dear Mrs. MacDowell? You would have a difficult task to try to make me believe that. My opinion, very valuable in this case, is that you are almost incredibly modest.

The two fascinating reproduced pictures on this page show Liszt and Rubinstein at a time when they were shaping the style of piano playing and piano composition, both of which inaugurated the "grand manner" that endured almost to the present day. The Liszt portrait (in Hungarian national costume) was done in 1838, when he was twenty-seven; Rubinstein's, in 1857, at the age of twenty-six. The most celebrated living pupil of Rubinstein is Josef Hofmann; and the best known survivors from the Liszt classes are Moriz Rosenthal, Emil Sauer, Alexander Siloti, George Liebling, Albert Morris Bagby.

A critical question: Pan(egyric)?

"The way X. played the Mephisto Valse by Liszt in Vienna not long ago," writes Z. about a not unknown pianist, "the cavortings of Satan sounded like those of a Teddy Bear."

Of all the kind Yuletide cards that came to this desk, the most artistic were from Elisabeth Rethberg, Hope Hampton, Lady Hay Drummond-Hay, Savoy Hotel (London), Cesar Saerchinger, Fortune Gallo, Dr. Gordon Pollock; most musical, Henry Holden Huss; most unexpected, Senorita Margo, and the Guatemalian Marimba Orchestra; most humorous, Ken Kling, cartoonist; most zoological, Sigmund Spaeth; most unshowable, Dimitri Tiomkin; most numerous, the speakeasies and bootleggers.

Messrs. Kling and Tiomkin headed their divisions also in 1931.

The year of 1932 ended in a blaze of glory for American opera singers, what with the successes achieved at the Metropolitan during the past two months at the debuts there of vocal nephews and nieces of Uncle Sam.

FOND REMEMBRANCE

My radio! My radio!
With various croons and screeches
You make me wish again to know
Those plain old campaign speeches.
—*Washington, D. C., Star.*

This is the 1,500th installment of Variations in the Musical Courier, and if the world were not so busy and concerned otherwise, there would be international celebrations of no small order.

The most comical line at the opening of Radio City Music Hall in Rockefeller Center, I heard from a theatrical manager. Regarding the lavish lobby of the vast structure and commenting on the magnitudinous stage entertainment, the impresario remarked: "I think that the Soviet Government is bribing Roxy to break the Rockefellers."

A California scientist has subjected the atom to a temperature of 456 degrees below zero. That is nothing new. Many a critic's face at the concert of a debutant—another form of atom—has registered a mean low temperature of at least 1456°.

"Well, I have my musical gift, anyway," said the composer to whom Santa Claus brought nothing on Christmas Day.

Some tonal talents are frozen assets these days.

Hapless New Year.

RUBINSTEIN
Aquarelle portrait by M. Stohl

LISZT
Aquarelle portrait by Krichuber

MASTERS OF THE GRAND MANNER

I know what kind of cigarettes you smoke, Egon Petri, because I stood behind you when you bought them at the 57th Street and Seventh Avenue (S.E. Corner) drugstore. And listen, Eg., those Chesterfields (no adv.) are just two cents cheaper if you get them at the United Cigar Stores. (No adv.)

* * *

Speaking of shopping, I've got some advice to give also to Friedrich Schorr, when he goes to Saks' (no. adv.) in order to purchase an unbrella. I saw him there, sorting over the stock of rain-defiers, picking up and examining a couple of dozens of 'em, and as it was the day before Christmas, the poor salesgirl went almost mad. I didn't wait to see whether the sale was consummated, but as I walked over to the lingerie counter to buy something (for my aunt) I hoped fervently that there would be no rain till next May.

* * *

Here's a tale of Toscanini's hypnotic powers that has just come to my listening ears. He has a pet canary called Cici which he left in a friend's care in New York when he sailed back to Italy for the holidays. As soon as *il maestro* had embarked on the SS. Bremen, the birdie stopped singing and no tempting morsels from the dainty hands of its caretaker evoked a chirp. Two days after Arturo sailed, the fair bird-hostess gave a dinner and a phone call was put through to the ship on the high seas. After felicitations to and from Toscanini, the conductor asked for Cici's health. "The poor little thing is homesick. He won't sing at all," the *pro tem* canary mother answered. "Let me talk to him. I'll fix that," said Arturo. The cage was placed in front of the telephone and as soon as Cici heard Toscanini's voice he began to warble elaborately. Moral: A new trademark for the Hartz Mountain canary firm.

* * *

There was at least one hungry youngster at the Barbizon-Plaza the other morning when Charlotte Lund presented Haensel and Gretel. Miss Lund was telling the story of the fairy opera and had got to the place where "the witch caught them and baked them into gingerbread." A small voice cried excitedly, "Ooh, gingerbread, ooh." From the sound that lad would have eaten Gretel in one gulp.

* * *

At Sam Pisa's elaborate luncheon after his Artistic Morning at the Hotel Plaza, the guests of honor were Maria Jeritza and the piano duo pair, Bartlett-Robertson. Maria, blonde, and Ethel, brunette, were as good to look at, as to hear at the concert which preceded the meal.

* * *

Crystal Waters gave a combined birthday and Christmas Eve spread, receiving in a scarlet velvet negligée. As she so succinctly stated, "We shan't have drinks, but perhaps my negligée will serve the same purpose." At the party, Blanche Skeath told Horace Johnson, who whispered to me, that Stewart Wille is searching for me with a sword-cane for saying that he (Wille) has played through 400 new songs looking for a new one for Lawrence Tibbett. If you will remember, I said shyly that Wille "wishes contemporary composers would forget art songs and choose lyrics with the subject and predicate in the right place." Stewart says his remarks were completely twisted, and he didn't never say no such thing. I judge he meant to remark: "I have looked at 400 songs—all of them arty—and I like them all because the subjects and predicates of the lyrics are always in the right places." My apologies, Stew (don't misunderstand this) for hurting your feelings.

* * *

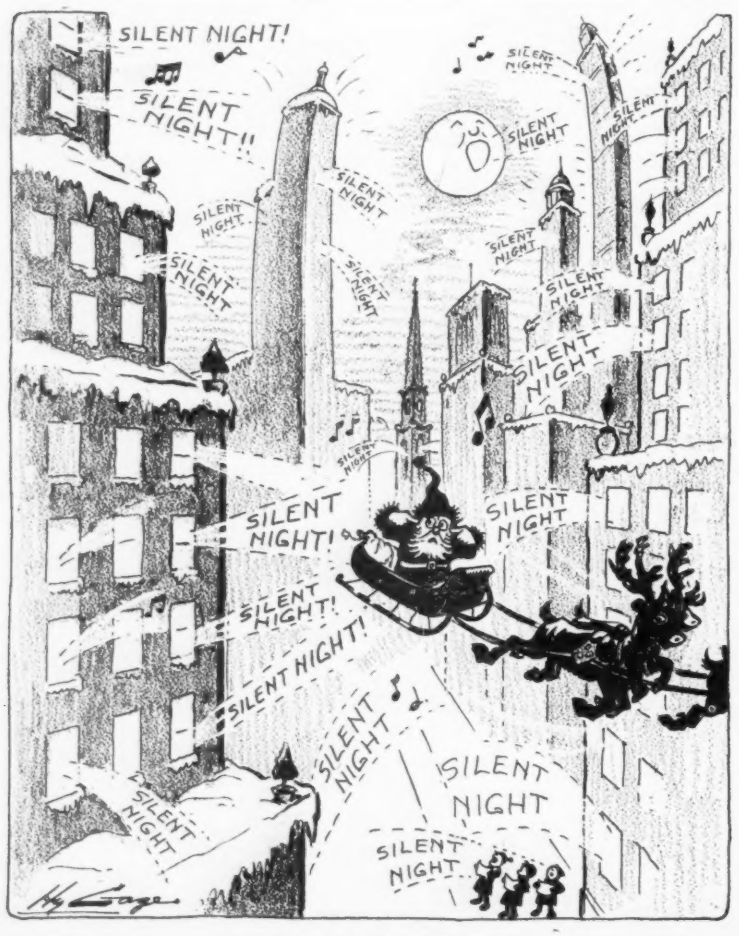
The conductor of the dining car on the 12.30 p. m. train from New York to Philadelphia and Washington, on December 26, observed two males in deep conference at the luncheon table. He heard such expressions as "marvels of electricity," "opera of the future," "color and lighting effects," "controlled by magnetic keyboards," "scenic projectments," "march of musical progress," etc. "Nuts," remarked the conductor half audibly. "Maybe," reports the kind friend who is sending this news to me, "but they were Leopold Stokowski and Leonard Liebling."

* * *

That insurance man who told yours truly that Heifetz is taking out a $500,000 insurance policy, did not phase me at all. "Put me down for a million," I snapped; and then I went to the cafeteria for my usual tea and bun.

* * *

Musical New York was present *en masse* to greet Bruno Walter when he conducted his first Philharmonic concert this season. My roving eye spotted Bruno Zirato as I slid unobtrusively through the portals of Carnegie Hall. Beside him was the impressive William Thorner (it's good to see him again in metropolitan musical haunts). Then I bumped into Marion Bauer quite unceremoniously and as I plowed my way to my prominent orchestra chair I spied the curly head of Julian Seaman. A short distance away was the classical profile of Lawrence Gilman and his patrician spouse, whom I again discovered talking to Lazare Saminsky during intermission. It was then I met Walter Damrosch surrounded by worshipping society dowagers; Arthur Judson and Olin Downes trying to get away to a quiet niche for conversation; Adolfo Betti being asked by pretty Madeline Marshall to come and play trios with her while her husband Bob Simon gazed adoringly at her; Leonard Liebling giving a New Year box of cigars to the venerable ticket taker; Horace Johnson and his inevitable Helen waxing ecstatic over the Reger variations; Mabel Wood Hill waving from a box; Dorle Jarmel waving her picturesque raven tresses; Oscar Thompson, all dolled up in evening clothes; and so many more celebrities that I got astigmatism following them with my large, and oh, so intelligent eyes.



Kriss Kringle's Kristmas

New York Concerts

(*Continued from page* 10)

Charmer he stirred up great enthusiasm, and here his complete mastery of feet, neck, hands and fingers was best revealed. In all the dances there were no violent climaxes, but rather everything was insinuating and poised.) Among the supporting dancers, two women, Simkie and Kanak Lata, were remarkable for their arm, hand and finger movements.

The music of various instruments, as arranged by Timir Baran Bhattacharyya, himself the sarodist, in collaboration with Vishnu Dass Shirali, sitarist and master drummer, wove itself effectively into the dancing. The accompaniments were characterized by absence of harmony and abounded in improvisation. The drums not only marked the pulsations, but supplied a veritable counterpoint of rhythms. The musical interlude, Raga Sohini, performed by Timir Baran and Vishnu Dass, was particularly delightful, and evidenced the latter's virtuosity on the tabla taranga, a set of vibrating drums, each tuned to its own tone.

Due to press exigencies, the Musical Courier will publish reviews of the week-end concert performances of December 31 and January 1 in the issue of January 14.—Editor's Note.

MUSICALES

Organists Hold Christmas Party

Members of the American Guild of Organists assembled for a Christmas party at Schrafft's restaurant, West Fifty-seventh Street, New York, on December 27. This was the second in a series of monthly socials instituted by Warden Doersam, the ladies in charge being Mary A. Coale, Grace L. Darnell, Kate E. Fox, Mrs. Doersam and Jane Whittemore. An informal program was offered. Christian E. Burckel (professor of mathematics at Columbia University) performed magic tricks; Dorothy Stewart gave pianologues; Prof. Samuel A. Baldwin was at the piano for the grand march. Carols were sung and gifts were exchanged. Among those present were Oscar F. Comstock, Ralph A. Harris, C. B. Ford, Frank E. Ward, Frank Wright, Sumner Salter, George I. Tilton and F. W. Riesberg. F. W. R.

National Bureau for Blind Artists

Edwin Grasse, violinist, organist and composer, led off by playing the celebrated Devil's Trill (Tartini) at the concert under the auspices of the National Bureau for Blind Artists, at the Barbizon-Plaza, New York, December 27, and was heartily applauded and recalled. He later played works by Sinding and Grieg with equal success. Luigi Bocelli, tenor, sang with true Italian fervor, but too strident style; Malcolm Coney played piano works by Bach, Sgambati and Chopin with skill and musicianship; and Austin Butner, heard in baritone songs and arias, proved an interesting artist. All four participants are blind. Gladys Longene and Cecil Graham supplied accompaniments. The audience numbered perhaps one-quarter of the capacity of the house F. W. R.

Nativité Given at Mannes School

Three performances were given at the David Mannes Music School, New York, of the Nativité, presented for a fifth season at Christmas time there, on the evenings of December 19 and 21 and the afternoon of December 20. Conducted by Mr. Mannes, this dramatization of Noels from the Tiersot collection and other music, with especially composed orchestral interludes by Newton Swift of the school's faculty, received an impressive reception from the audiences which three times filled the hall to overflowing. Pupils of Adrienne von Ende, Themy Georgi, and Ottille Schillig took the vocal parts, impersonating the traditional figures in the Nativity. The accompanying orchestra was drawn from the school's senior group. Roberta Jones, at the organ, and Leone Petigrue, at the harp, assisted. S. L.

Alliance Symphony Orchestra

Isidor Strassner conducted the first concert of the season of the Alliance Symphony Orchestra, at Strauss Auditorium, Educational Alliance, New York, on December 25. The orchestra numbers seventy players, of both sexes, with David Novick as concertmaster. Fred Nercessian, flutist, played the B minor suite, (Bach) for that instrument and string orchestra, with fluent technic. Evelyn Schiff, coloratura soprano, sang Ah Fors e Lui (Verdi) so effectively that she had to repeat it. Schubert's Unfinished Symphony and the Beautiful Blue Danube waltz were other items. F. W. R.

OBITUARY

Dr. Humphrey J. Stewart

SAN DIEGO, CAL.—Dr. Humphrey J. Stewart, municipal organist of this city since 1915, died here on December 28 at the age of seventy-eight. His daughter, Doris, survives. Dr. Stewart, a native of London, was a graduate of Oxford and received the degree of Mus. Doc. from the University of the Pacific. He came to America in 1880, and was first organist of churches in San Francisco, going east in 1901 to become organist at Trinity Church in Boston. In 1902 he returned to the Pacific Coast and from then until 1914 was organist at St. Dominic's Church in San Francisco. His position as municipal organist in San Diego dated from his appearance as solo organist at the Panama-California Exposition here seventeen years ago. He was also a soloist at the Buffalo Exposition in 1901. In 1930 the Pope conferred upon Dr. Stewart the decoration of Commander of the Order of the Holy Sepulchre, and in 1921 he was tendered the municipal flag of New York City for "distinguished ability as a recital organist." He was also the recipient of numerous other medals and honors. His compositions include two comic operas, His Majesty, and The Conspirators; oratorios; incidental music to dramas; a number of marches; and a Requiem Mass dedicated to Pope Pius XI. He was a member of the Bohemian Club of San Francisco, and a founder of the American Guild of Organists. N.

Mrs. L. M. Fortier

MONTREAL.—Mrs. L. M. Fortier, the former Florestine Belanger, died at her home here on January 2 at the age of fifty-five. A prominent singer, Mrs. Fortier was a native of Montreal, where she began her music study. In Europe she was a pupil of Victor Maurel and a friend of Verdi. Her repertoire included 100 songs of Hugo Wolf alone, which she sang from memory, and other German Lieder at her command were songs by Schumann, Schubert and Brahms. She was the first in Montreal to take up serious study of this form of vocal expression. She introduced songs of Nicolai Medtner to many North American cities, and Medtner dedicated his Suite Vocalise, published in Germany two years ago, to her. She also specialized in many of the soprano parts in the Wagner operas. Her husband, two sons and two daughters survive. H.

Hugh Chilvers

DETROIT, MICH.—Hugh Chilvers, former grand opera baritone, died in this city on January 2 at the home of his brother, Thomas H. Chilvers, supervisor of musical education here. Mr. Chilvers was born in Detroit sixty-seven years ago. His brother gave him his early training, after which he went to Italy. His operatic début was in London, followed by ten years in grand opera in Europe. Both in America and abroad Mr. Chilvers created many baritone roles. Besides his grand opera affiliations, he also appeared extensively in musical comedy, including Victor Herbert's Her Regiment and Countess Maritza. Several years ago he retired, and took up residence with his brother. He had survived his wife by some years. S.

J. B. Wagner

J. B. Wagner, father of Oscar Wagner, assistant dean of the Juilliard School of Music, died on December 10 at the age of eighty years. Mr. Wagner was injured in an automobile accident late in September, and while he was permitted to leave the hospital, he did not fully recover from the injuries received at that time.

Music Notes From Coast to Coast

ANN ARBOR, MICH.—Four major events have been heard during the past three weeks in the Ann Arbor district, each one replete with musical interest to the concert-goer. The Detroit Symphony Orchestra (Ossip Gabrilowitsch directing) and Efrem Zimbalist, violinist, were the visitors; while the University Choral Union (Earl Moore conducting), and the Normal College Choir of Ypsilanti (under Frederick Alexander) were the local performers.

Dalies Frantz, pianist, was soloist with the Detroit Symphony Orchestra. He has become a promising figure since his departure from the University School of Music here in Ann Arbor. The Liszt concerto was ably played by him, and the work of the orchestra was unusually good in the Brahms symphony and a Casella rhapsody. Especially to be noted were the fine sustained passages in the strings.

Always a favorite, Zimbalist gave a splendid recital in which he pleased an enthusiastic audience, if one may judge by the many encores. The difficult stopping in Vitali's Chaconne, the delightful cadenza in the Mendelssohn concerto, and the variety of mood in Sarasate's Gipsy Airs were high spots in the program.

The Christmas portion of The Messiah was the offering of the University Choral Union and was well sung before a capacity audience of 5,000 at Hill Auditorium. The soloists were Laura Littlefield, soprano, Helen McClaflin, contralto, Arthur Hackett, tenor and King Kellogg, bass. The proceeds of this concert were contributed to the Ann Arbor community fund.

No Christmas season here would be complete without a recital by the Normal College Choir of Ypsilanti, which this time included a remarkable collection of old English and French nativity music, Nöels, and selections by Bach. An interlude was well played by John Challis on a harpsichord of his own creation. Too much cannot be said for the talent of Mr. Alexander in training and directing this choir, for year after year the successful results of his patient, intelligent work with the choir are exhibited in these concerts. H. T.

BIRMINGHAM, ALA.—Arnold Harris Edmonds, baritone, son of the Presbyterian minister Dr. Henry Edmonds, was presented in concert under the auspices of the Woman's Organization of the Independent Presbyterian Church. The young singer was assisted by J. Clarendon McClure, pianist and accompanist, and Eleanor Fleming Hutchings, soprano. He revealed a voice of splendid timbre and range, which was at its best in ballads, especially those of his native Southland. He sang, with fine interpretation, a Handel aria, the Vision Fugitive aria from Hérodiade, a group of classic songs and ballads. Mr. McClure played numbers from Chopin, Brahms, and one of his own compositions. Mrs. Hutchings also sang a composition of her own, and a group of classics.

Ernest Hutcheson, pianist, was presented in concert by the Birmingham Music Club as the second in their series of artist concerts. Mr. Hutcheson completely enthralled a large audience with his expressive playing. His impeccable technic was always apparent. He played the toccata and fugue of Bach-Tausig; Beethoven sonata in E flat, op. 27, and a Chopin sonata. His lighter numbers were chosen from Debussy, Mendelssohn, Liszt, and MacDowell. Many encores were demanded.

The Birmingham Music Teachers' Association held its monthly meeting at the Southern Club. In the absence of the president, Estella Allen Striplin, the vice-president, Mrs. J. Ward Nelson, presided. Lowela Hanlin, chairman of the program committee, introduced Pearl Rosenfeld, leader, and Cornelia Ehren, who read an interesting paper. Schubert numbers were played by Florence Patton Keith and Mrs. George Houston Davis. Leta Hendricks Johnson played a movement of the César Franck sonata for violin, with Lucy Stevens accompanying.

Estella Allen Striplin presented her pupils in a studio recital recently.

The Birmingham Music Club gave its annual Christmas party at the Southern Club, honoring the Young Musicians Group of the club and the recently organized Civic Symphony Orchestra. Receiving with the president, Mrs. J. W. Luke, were Dorsey Whittington, conductor of the orchestra, Jesse Walker, president of the Young Musicians Group, and members of the executive board. Girls from Howard College Glee Club, under the direction of Ethel Counts, sang the Adeste Fidelis, and Christmas carols. A male quartet (Edwin Rush and Vernon Noah, tenors, Rubin Martinson, baritone, and Beatty Tanner, bass) sang old English and French carols.

Joseph Marino gave a carillon recital on the bells in the Old First Presbyterian Church, in memory of F. Rushton, whose son presented the carillon to the church.

The Birmingham Music Club and the Birmingham Music Teachers' Association jointly presented a Sunday musicale at the Independent Presbyterian Church, introducing Lila Belle Redd, organist, a string quartet, and Ethlyn Hayes Randall, soprano. A. G.

GRAND RAPIDS, MICH. — José Iturbi, Spanish pianist, was acclaimed enthusiastically by a record audience at his recital given in the Armory as the second on the Philharmonic course.

The second in the series at Fountain Street Baptist Church was presented by Dr. George Gruber and his Vienna Boys' Choir. After the concert, they were entertained at supper by Harold Tower and his boy choir of St. Mark's Pro-Cathedral.

Arthur Hartmann, violinist, was the soloist at the second pair of concerts given in South High Auditorium by the Grand Rapids Symphony Orchestra (Karl Wecker, conductor), playing the Tschaikowsky concerto in D major. The orchestra also played the first performance of Mr. Hartmann's Caprice on an Irish Poem.

The Teachers' Chorus (directed by Haydn Morgan) gave a carol service at First Methodist Church, assisted by an orchestra led by Merwyn Mitchell, with Dale Gilliland, baritone, Madeline Holmes, cellist, and Lucille Estes, accompanist.

The Amy Neill String Quartet (Amy Neill, first violin, Stella Roberts, second violin, Ethel Swertzler, viola, Lois Biehl, cello) gave a program before the St. Cecilia Society. Mrs. Maurice Quick was chairman of the day. Alida VandenBerge was chairman of a Christmas program, the participants being Sadie Spoelstra, pianist, Kathryn Strong Gutekunst, contralto, Virginia Martineau, accompanist, Eugene J. Phillips, organist and choirmaster at St. Andrew's Cathedral, and his choristers. The Junior St. Cecilia, under Mrs. Bertha Bradford Murphy, has given a program of descriptive music arranged by Mrs. Lourena Davis Straubel, and also one on French music.

Newly elected officers of the Grand Rapids Federation of Musicians are Ernest Krapp, president, Robert Wilkinson, vice-president, Leon Knapp, secretary, George Johnson, treasurer, and John Jirosch, director.

New Schubert Club officers are Arthur J. Whitworth, president, Dr. W. H. Veenboer, vice-president, Dr. R. E. Klinesteker, secretary, Rudolph Doornink, treasurer, Haydn Morgan, director, and Harold Tower, accompanist. H. B. R.

RICHMOND, VA.—The fourth concert of the Richmond Symphony Orchestra on December 19 was given over to relatively short numbers, somewhat to the regret of those supporters who have formed a high opinion of the capabilities of this organization. The introduction to Act III of Lohengrin, scherzo to Midsummer Night's Dream (Mendelssohn), *entre-act* music to Rosamunde (Schubert), the Blue Danube Waltz (Strauss), and two Hungarian dances of Brahms were the programmed numbers. Again Conductor Beckett's fine leadership was evident. An arrangement by Mr. Beckett of the old German carol, Holy Night, closed the orchestral numbers. Olga Attl, harpist of the orchestra, displayed marked virtuosity in two Debussy dances.

Albert Spalding, guest soloist, in Beethoven's concerto in D major proved himself in magnificent form, giving it a superb and rhapsodic performance, his technical equipment being exemplified to a high degree. His cadenza at the end of the first movement evoked particular praise.

At the third children's concert on December 15, the orchestra repeated several numbers from the preceding major concert. Anton Witek, concertmaster, gave an enlightening, as well as at times amusing, exposition of the resources of the violin, while the harp was educationally demonstrated by Miss Attl.

The soloist on this occasion was Roxane Mathieu, artist-pupil of Mrs. Channing M. Ward, playing the first movement of the Grieg A minor concerto. This composition offers opportunity for much versatility, and Miss Mathieu displayed not only exceptional skill in technic but a grasp of the score and a breadth of intelligence amazing in one of her years.

Jean Trigg's chorus appeared on December 18 in a choral service at St. Stephen's Episcopal Church, Westhampton. Forty-five accomplished singers compose this organization which makes several concert appearances annually. They were conducted by Miss Trigg and accompanied by Wilfrid Pyle.

An imposing public celebration of Christmas Eve was held in Capitol Square, with a huge chorus led by Arthur Scrivenor. Mrs. Geline Bowman, Joseph Whittemore and Maurice Tyler were soloists. J. G. H.

SELMA, ALA.—Mrs. Mims Mosely, soprano and Mrs. Robert Bishop, pianist, gave a delightful program at the Parish House, under the auspices of the Selma Music Study Club. Their program opened with sonata, op. 27 (Beethoven), finely interpreted by Mrs. Bishop. An aria from La Sonnambula (Bellini) was Mrs. Mosely's first offering, and drew much applause. Other piano numbers included selections from Bach, Chopin-Liszt, Frank La Forge, Stravinsky, and Schumann's Kreisleriana. Mrs. Mosely sang a classic group of French and German songs, and closed with several modern English ballads. Both Mrs. Mosely and Mrs. Bishop are former students of Estelle Allen Striplin in Birmingham, studying later at the Woman's College in Montgomery and at Alabama College, respectively. A. G.

TOLEDO, O.—The artistry of Benno Rabinof, violinist, was acclaimed by the members of our Civic Music Association who heard him in concert at the Toledo Woman's Club, December 7. Rabinof's mastery of technic and lyric tone quality were demonstrated in his program which included sonata in C minor (Beethoven), concerto in D major (Mozart), and compositions of Godowsky-Kreisler, Dinicu-Heifetz, Glinka-Zimbalist, Vecsey, Paganini. Berthe Riche gave excellent accompaniment at the piano.

The Town Hall concert series for the coming season will present Lily Pons and other artists to be announced soon by Flora Ward Hineline, executive secretary.

Guenther Ramin, organist at St. Thomas' Church, Leipsic, Germany, is scheduled for a concert here February 2 at St. Francis de Sales Cathedral.

The First Unitarian Church has inaugurated a series of Sunday twilight concerts, featuring local artists. The Schumann trio, Marana Baker, pianist; Cecile Vashaw, violinist, and Emily Rairdon, cellist, and Kathryn Clapp, pianist, played at the first recital. A program of traditional Christmas carols was given at the second concert.

Charlotte Ruegger, violinist and Mary Huggins, pianist, and head of the music department of the Museum of Art, appeared on the second program of the evening music appreciation series at the Toledo Museum of Art, December 15.

The Toledo Choral Society (Mary Willing Megley, conductor) presented excerpts of The Messiah on December 18 in the series of Sunday afternoon concerts at the Toledo Museum. Soloists were Ida Frances Best, Mildred Agner Hilty, Frances Roe Wandel, G. Avery Crew and Edgar Emerson.

Other Sunday concerts were given at the Toledo Museum by Dorothy Shadle, soprano and Arthur Croley, organist; the Eurydice Club, directed by Zella Brigham Sand, and the Reed ensemble assisted by Mildred Agner Hilty, soprano.

The December concert program given by Epsilon Chapter of Mu Phi Epsilon featured Eliner Riedel, pianist, Dorothy Jackson, soprano, and a quartet composed of Cecile Vashaw, violinist, Mathilde Burns, violinist, Emily Rairdon, cellist and Marana Baker, pianist. F. J.

Press Comments

ANDRÉ BURDINO

Le Petit Marsellais of Toulon, France, said of André Burdino's recent performance in Manon in that city: "He is more than ever the *rara avis*. It was an evening of ovations. Burdino is an elegant and poetic Chevalier, a charmer of all who hear him." The press of Vienna, where Mr. Burdino sang Don Jose in Carmen, referred to him as "the magnet" of the performance, and cited the ovations he received.

MAURICE EISENBERG

Following the appearance of Maurice Eisenberg, cellist, with the Paris Symphony Orchestra, in the première of the concerto dedicated to him by Julian Krein, young Russian composer, the Intransigeant said: "Mr. Eisenberg is one of the most brilliant artists of the cello of the time." Comoedia commented on his "dazzling tone and virtuosity." La Liberté enthusiastically reported Mr. Eisenberg's interpretation: "What tone! What impeccable technic! What intonation and bowing!" This artist, who is not yet thirty, has played in nineteen countries. Several composers besides Mr. Krein have written music especially for him.

LONG ISLAND SYMPHONY ORCHESTRA

George J. Wetzel conducted the December 17 concert of the Long Island Symphony Orchestra, in the Flushing High School, Flushing, L. I., the program containing works by Halvorsen, Bach, Tschaikowsky, Grainger, Rubinstein, Flotow, Kreisler, Luigini, Bizet and Friml. The North Shore Daily said in part: "The concert was by far the best this orchestra has given, revealing a musicianship that was really amazing. Mr. Wetzel's grip on the orchestra enabled him to secure his effects. Encores were given, and the lights had to be turned out to hint Home, Sweet Home."

GUSTAAF DE LOOR

Gustaaf de Loor sang the role of Siegmund in the Metropolitan Opera Company's performance of Die Walküre in Philadelphia, December 6. December 14, the tenor sang Tristan at the Metropolitan Opera House, New York. Both were local débuts, and the press made the following statements. The Philadelphia Record: "De Loor has a young voice that has a ring and vitality seldom heard among German tenors. His lyric rendition of the love song in the first act was especially fine and happily not over-sentimentalized." The Philadelphia Inquirer: "Mr. de Loor brought affecting conviction to his performance, both vocally and dramatically. He was always well within the character, and made the part of Siegmund poignantly pathetic in appeal, while vocally he demonstrated that the part can really be sung, and not simply barked." The Philadelphia Daily News: "Gustaaf de Loor, the new tenor, whose voice is wide in its range, made his local bow as Siegmund. His is a voice capable and clear, a welcome addition to the Met's roster. He is as polished an actor as songster, and his first-time listeners were not miserly in their welcoming applause."

The New York Sun: "This singer gave the audience a conscientious and correctly planned Tristan, singing generally in tune, phrasing justly, enunciating distinctly and bearing himself with dignity." The New York Times: "Mr. de Loor's Tristan is an honest and carefully considered deed. The tone became warmer and clearer in the love music. His voice was an element which fused with the ensemble."

ALICE ROSENFIELD

Alice Rosenfield, who studied piano at the New York School of Music and Arts (Ralfe Leech Sterner, president) later gained her degree of Bachelor of Arts at the University of Minnesota. On her graduation from the latter she gave a recital in St. Paul, Minn. The St. Paul Journal said, in part: "She played a tremendous program with ease and power. Her Chopin playing was of excellent choice and performance. A brilliant and entertaining group was provided in Goossen's Kaleidoscope." The Pioneer: "A really formidable program. She met the ponderous exactions of the Handel-Brahms variations ably. The Chopin group was particularly well done, with poetic sense."

New Haven Orchestra Gives All-Wagner Concert

Lily Pons Hailed in Recital

NEW HAVEN, CONN.—The New Haven Symphony Orchestra (David Stanley Smith, conductor), gave an all-Wagner program for the second concert in its series. The varied list, ranging from the Tannhäuser overture and Bacchanale to the Forest Murmurs, represented Wagner in all phases and brought to mind the old story about the canny cafe-owners of 1860 Germany who placarded their shops with a sign reading "It is forbidden to discuss Wagner or religion here," in order to save their china and reputations. The orchestra's performance was on a higher level technically and emotionally than at its first concert.

Lily Pons charmed a capacity audience in the third recital of the Woolsey Hall series. Her program was largely operatic—it is the one she has been singing on tour. Her technic was great, and her voice impeccable. Luigi Alberghini and Giuseppe Bamboschek were her assistants.

The annual New Haven custom of singing ancient Christmas carols, verbally annotated by the erudite Prof. Edward Bliss Reed, and directed by David Stanley Smith, took place at Battell Chapel on December 13. Many beautiful arrangements by Vaughan Williams and several Basque carols not heard previously in America were sung.

CHILDREN'S SERIES LAUNCHED

The Yale Music School and the Little Theatre of New Haven are sponsoring a series of four children's symphony concerts. Harry Berman will conduct the full orchestra, and Hugh Smith is to give explanations of the compositions played. The first concert, January 14, will consist of selections from Beethoven, Mendelssohn, Grieg, and Tschaikowsky. This is the third group for the musical education of children that has been organized in New Haven; the other two being the lecture series of Stella Kosakoff Nahum, and the piano recitals of Ian Mininberg at the Peabody Museum.

E. Y. G.

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Vienna Academy of Music Victim of False Economy

Reform Planned With Dr. Karl Kobald Heading Difficult Job —Concert Life Normal With Few Novelties—Horowitz and Ruth Posselt Win Auditors—Chamber Music Languishes

VIENNA.—With the interest of the musically inclined concentrated upon the operatic and concert life of this city, far too little attention is being paid, at Vienna at least, to the matters concerning our State Academy of Music. It is here, after all, that the Elmans, Rosenthals, and Lehmanns of the next generation are in the making, and the academy's share in the musical life of the country (perhaps of the world) is therefore if anything more important than the happenings at the Staatsoper or in our concert halls. The efforts of this small, impoverished Austrian State to keep up its glorious musical traditions, are nothing short of marvelous, so far as operas and concerts are concerned. The Academy of Music on the other hand, seems a step-child, in the opinion of those in charge and responsibility.

The so-called academy has had a checkered career for some time past. The Gesellschaft der Musikfreunde founded it, and assembled there a faculty of unsurpassable brilliance. Later the state took charge of what then and there became the Imperial and Royal Academy of Music and Interpretative Art. Men like Leschetizky, Busoni, Godowsky and Sauer were in charge of the piano master class, Sevcik headed the violin class, and the rest of the faculty was of equal brilliance. With the establishment of the Republic, our academy became the playball of partisanship, politics and protectionism.

When Joseph Marx was made its head, the academy was turned into a high school and given the rank of a university. This glory, and Marx' rectorship, were of short duration, and soon enough the high school was once more degraded into a simple academy. Even then, though the faculty had lost some of its prominence, there was still a man like Reinhardt at the head of the dramatic seminar, and though that active person spared little time for the job, his name was one to attract students and lend luster to the insitution. But politics got the upper hand, intrigues were the order of the day, and the government knew no way out but to establish a "dictator" in the person of Dr. Carl Wiener.

FALSE ECONOMY

The "dictator" soon turned out to be an "economy minister" rather than a good director of the academy. Men like Reinhardt and Dr. Lothar Wallerstein (who headed the master class for opera) were dismissed, and their places remained vacant or were turned over to mediocrities. The violin master class was vacant since the departure of Sevcik, and when Dr. Wiener finally decided on a successor, it was Florizel von Reuter, the choice being more of a compliment to Reuter than to Sevcik. Economy was Wiener's watchword. He looked for a low-priced faculty instead of an attractive one, with the result that attendance fell continually, foreigners staying away more and more while the native talent is hardly able to pay more than minimum tuition fees.

The economy principle having completely failed, the government has now taken a decisive step by dismissing Dr. Wiener and putting in his place Dr. Karl Kobald. The new man, long a prominent figure in the artistic life of the city, comes with a new and constructive program. Let us hope he can materialize it in the face of obstacles economic, personal and political. His first job should be to dismiss a good part of the faculty, and his second, to engage new, big men. The example of Berlin is near at hand. Men like Schnabel or Flesch at the head of the piano or violin class, respectively, would mean a big investment, but a paying one. False economy never pays.

FEW NOVELTIES

Vienna's concert life runs its usual course, with few exciting sensations interrupting the daily routine of concerts, good, fair or indifferent. Novelties and new music in general are scarcer this year than ever before, on the orchestral menu, for rehearsals are expensive. Clemens Krauss with his Philharmonic concerts alone makes a laudable exception. He has so far produced, in the way of new or rarely played works, Paul Hindemith's Philharmonic concerto, Prokofieff's Symphonie Classique and Stravinsky's Sacre du Printemps.

In the Gesellschaft der Musikfreunde choral cycle, Robert Heger gave the local première of Joseph Haas' folk oratorio, Die heilige Elisabeth, which duplicated at Vienna the popular success which this Reger disciple had scored with the work in several German cities. The Staatsoper's next novelty is Jaroslav Kricka's Spuk im Schloss, which will be brought out on New Year's eve, and is counted on to prove a box office magnet.

HOROWITZ ROUSES THEM

Vladimir Horowitz topped the list of piano recitals during the last two weeks. This phenomenal Russian requires no comment beyond the fact that his playing was stupendous as always, if not more so, and the house was crowded, as it invariably is when this pianist appears in Vienna. Horowitz played Haydn this time (the E flat major sonata), Bach, Schumann, Ravel (the rarely heard Scarbo from the Gaspard de la Nuit cycle, veritable wizardry of brilliance and sonority), Poulenc and, of course, Chopin and Liszt. Other pianists of the month included Elly Ney, Walter Kerschbaumer, a local light, and Kurt Engel. This young Viennese was the Austrian prize winner at last summer's Chopin contest at Warsaw, and his Viennese recital proved the verdict of the Warsaw jury correct. Engel is one of the young pianists worth watching.

RUTH POSSELT A SUCCESS

A violinistic newcomer who attracted unusual attention was Ruth Posselt, the young American. Her recital was something of a sensation by virtue of her big, brilliant tone, her impeccable technical equipment and a truly dashing temperament displayed in a program ranging from Vitali's Chaconne to Goldmark's concerto and Sarasate. This young American has made a decided hit in Vienna and will be welcome when she returns.

A second violinistic newcomer was Karoly Szenassy, the young Hungarian who won the first prize at the International Contest at Vienna last summer. He impressed then as a virtuoso (not a musician) in the making, and his concert corroborated that impression. Szenassy has much dexterity but not really a perfect technic, for his bow arm is far from perfect. His tone is at times small, at times coarse, his musicianship not outstanding, and his repertoire extremely limited and confined to virtuoso music exclusively. The handsome, sympathetic lad should be advised to study further instead of aspiring to a premature career for which he is at present ill-prepared.

CHAMBER MUSIC

The large number of virtuoso recitals is not sufficiently balanced, during the current Viennese season, by a corresponding number of chamber music concerts. The market for this aristocratic and most noble form of music is limited nowadays, when the middle-classes are impoverished and the general public cares little for quartet music. The Rosé Quartet, now in their fifty-first year, are playing to small audiences. Foreign quartets have not been numerous in Vienna this year. The Roth Quartet was assisted by Annie Bock Walters, Viennese pianist, who played the piano part in the Brahms quintet in true chamber style.

The Debrecen Trio, a Hungarian organization, played with abandon and temperament, and the assisting singer, Elisabeth Hoor Tempis, proved to be an artist with a big, brilliant voice and fine interpretative powers. The Prix Quartet, a popular young Vienna group, are continuing their subscription series with steady success. At their latest concert, the assisting artist was Paul Wittgenstein, the eminent one-armed Viennese pianist, collaborating with the quartet in a fine performance of Franz Schmidt's piano quintet.

Belgian musicians, apparently under the auspices of their government, are again showing a tendency towards "foreign expansion" this year. The Belgian Court Trio were heard here in a successful concert, and shortly after, the Brussels Quartet, with equal interest. Locally, the Konzerthaus jointly with the "Ravag" (the Austrian Radio Corporation) is contributing its share towards Vienna's chamber music life with a cyclical performance of Brahms' chamber music, played by leading Viennese musicians and chamber groups. The Brahms Year is casting its shadows before.

PAUL BECHERT.

M. T. N. A. Convenes in Capital

(*Continued from page* 14)

The third day of the session featured a piano forum presided over by Ernest Hutcheson, dean of the Juilliard School of Music in New York. Various problems of piano teachers were set forth by leaders of musical pedagogy, including mental attitudes in music study, discussed by Mr. Hutcheson; The Average Piano Student and His Problems, analyzed by John Thompson, director of music at Horner Institute, Kansas City, Mo., and a practical demonstration of class piano teaching by Angela Diller, director of the Diller-Quaile School of Music, New York.

A voice and choral forum was held in the afternoon of the fourth session, presided over by George Fergusson, head of the American Academy of Teachers of Singing, and Mrs. William Arms Fisher, president of the American Choral and Festival Alliance.

Mr. Fergusson discoursed on the fundamentals in vocal instruction, emphasizing the importance of posture; Percy Rector Stephens, of New York, spoke on habit forming processes in daily life which influence the voice; and Albert Stoessel, of the Juilliard School of Music, read a paper on the choral movement of the present day, declaring there was much evidence of a restoration of interest in singing and choral activities. Mrs. Eugene Meyer, who later gave a complimentary tea to members of the M. T. N. A. at her home, briefly surveyed the development of the Westchester County Junior Music Festival.

The third day's session was concluded with an interesting x-ray photograph of the tongue and vocal organ positions of Lucrezia Bori, who served as a subject of research for the Carnegie Institute of Washington, which sponsored an investigation as to what position the tongue takes in producing the various vowels, and whether the larynx rises or falls with pitch changes, at the request of the American Academy of Teachers of Singing.

In the evening, the Phi Mu Alpha (Sinfonia) held its annual banquet at the Washington Hotel, after which visitors attended the complimentary concert offered by the National Symphony Orchestra at Constitution Hall. At this concert, the suite of Deems Taylor's Through the Looking Glass was heard for the first time in Washington in its orchestral form.

Walter Damrosch, musical counsel of the National Broadcasting Company, was the first speaker at the morning session of the concluding day, December 30. Mr. Damrosch spoke on What We Expect in Music Education Through Radio, declaring it his belief that radio eventually will make the entire nation musical, whereas the population of musical America at the present time is "like Volstead beer—one-half of one per cent."

Other prominent speakers of the concluding day were Peter Dykema, of Teachers College, Columbia University, New York; George A. Wedge, of the Juilliard School of Music; and Deems Taylor, who spoke on America and Her Music.

The convention concluded with an organ recital and concert of *à cappella* music by the Washington A Cappella Choir, directed by Mrs. Ruby Smith and Charlotte Klein, at the National City Christian Church, and later in the afternoon, by a chamber music concert held by the Washington Composers' Club at the Phillips Memorial Gallery.

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LA BOHÊME, DECEMBER 24 (MATINEE)

Puccini's La Bohème was substituted on Saturday afternoon for Rigoletto, due to the indisposition of Lily Pons.

The audience was in proper holiday spirit and roundly applauded the many outstanding arias of the opera. Miss Mueller was a graceful, sympathetic and touching Mimi; Lauri-Volpi's tuneful poet is an old story to New York opera-goers; Bonelli's Marcello was of vocal and acting interest, and proved that he is a valuable acquisition to the company. His voice was displayed in its full beauty. Pinza was an effective Schaunard; Frigerio, an acceptable Colline. Nina Morgana, pretty and vivacious as Musetta, acted pertly and sang her waltz song with spirit and vocal finish. Vincenzo Bellezza conducted.

LA TRAVIATA, DECEMBER 24

Verdi's abidingly melodious opera had Queena Mario as the heroine, and she gave an adequate performance. Tito Schipa was an admirable Alfredo, vocally and histrionically. He revealed the mature artist particularly in his phrasing, and coloring of tone. Elda Vettori was the Flora. Falco, Bada, Cehanovsky, Wolfe and De Luca filled the other roles. Tullio Serafin conducted. There were many curtain calls, especially for Schipa.

SUNDAY NIGHT CONCERT, DECEMBER 25

The Metropolitan's Christmas token to the holiday audience on Sunday night was a peek at Puccini's Bohemians in Act III, with Maria Mueller as Mimi; Aida Doninelli, Musetta; Frederick Jagel (who replaced Armand Tokatyan) Rodolfo; George Cehanovsky, Marcello. There were also arias and songs sung by Lawrence Tibbett, for good measure, and the weekly Sunday night array of operatic tunes performed by various artists of the company. These enlisted the talents of Arthur Anderson, Gladys Swarthout, Frederick Jagel, Aida Doninelli. The orchestra contributed its usual two or three numbers. Wilfred Pelletier conducted.

HAENSEL AND GRETEL, DECEMBER 26 (MATINEE)

Delightful whenever presented, is Humperdinck's lovely fairy opera, and especially enjoyable is its performance at Christmastide, when many children are among the listeners, as was the case last week. Grown-ups liked the orchestration and the art of the performers, of course, but they shared too in the serio-comics and mock horrors of the immortal story. Editha Fleischer and Queena Mario repeated their familiar interpretations of the title parts. Dorothee Manski was again the terrifying Witch and Gustav Schuetzendorf and Henrietta Wakefield impersonated the parents of the runaway children. Rose Bampton sang the small role of the Sandman with lovely voice and smooth production. Pearl Besuner was the Dewman.

Karl Riedel conducted with musical command and insight, flexible phrasing, and fine regard for tonal beauty.

AIDA, DECEMBER 26

A brilliant presentation of Aida gave Elisabeth Rethberg (in the name part), Martinelli, Tibbett and, unexpectedly, Carmela Ponselle, opportunity in the leading roles. Substituting for the indisposed Karin Branzell, Miss Ponselle was an attractive and dramatic Amneris, and was given a personal curtain call at the close. Arthur Anderson, Ezio Pinza, Giordano Paltrinieri and Aida Doninelli completed the list of singing actors. The ballet created effect, and the entire performance was a colorful spectacle, Conductor Serafin earning honors, and a holiday crowd applauding to the echo.

ELEKTRA AND SIGNOR BRUSCHINO, DECEMBER 28

The fourth performance of Strauss' Elektra was witnessed by a crowded house, Gertrude Kappel again winning prime honors in the title-role; indeed, it all revolves around this highly gifted and convincing singer-actress. Faina Petrova again replaced Karin Branzell as Clytemnestra. Dorothee Manski substituted for Goeta Ljungberg as Chrysothemis, and Max Altglass sang instead of Marek Windheim. Laubenthal was a picturesque and vital Aegisthus; Schorr sang Orestes; Tappolet appeared as the Father, and minor roles were covered by Divine, Besuner, Gabor, Vettori, the five serving women being the same as before. Conductor Bodanzky held a firm musical grip on everything, and cheers supplemented the applause for the participants and conductor. The Rossini comedy opera, Signor Bruschino, preceded Elektra, with Fleischer, DeLuca, Tokatyan, Gandolfi, and others. Serafin conducted.

SIMON BOCCANEGRA, DECEMBER 29

Lawrence Tibbett's virile delineation of the self-made Doge of Genoa once more regaled the Metropolitan audience on Thursday night. This opera with its melodic score and the beautiful and plausible scenic background in which it is set, seems to have passed out of the novelty class and into the regular repertoire of the Metropolitan, where it will no doubt continue as long as it is so happily mounted by cast and direction. Mr. Tibbett's long-lost daughter was again the pictorially and tonally delectable Maria Mueller. Frederick Jagel reaped new honors in the role of her doubting lover. The rest of the characters were Tancredi Pasero (Jacopo Fiesco), Claudio Frigerio (Paolo Albiam), Louis D'Angelo (Pietro), Giordano Paltrinieri (Captain of the Arbalisters), and Pearl Besuner (the maidservant). The audience applauded stormily, demanding repeated curtain calls after each act.

MADAM BUTTERFLY, DECEMBER 30

At the repetition of Madam Butterfly, Elisabeth Rethberg's warm, flexible voice and fine restraint made the role of Cio-Cio-San vital and beautiful. Armand Tokatyan, as Pinkerton, was also in excellent voice, and the surrounding cast included Ina Bourskaya and Giuseppe de Luca. Cio-Cio's young son, suddenly becoming actively aware of the formidable sea of faces before him, caused an anxious moment or two by bursting into tears and signifying eloquently that he wanted to go home, but after a little surreptitious coaxing he became bland and smooth again. Vincenzo Bellezza conducted.

Due to press exigencies, the Musical Courier will publish reviews of the week-end opera of December 31 and January 1 in the issue of January 14.—Editor's Note.

STUDIO NOTES

HOWARD-JONES: SAMMONS SCHOOL OF MUSIC

An interesting event in the musical life of London recently was the concert given by the students of the Howard-Jones: Sammons School of Music. The studio was crammed to the doors by an eager and delighted crowd of listeners. The program was long, for there is so much talent in the school which demands and deserves a hearing that the process of cutting down becomes difficult, but evidently it was not too much for the audience who applauded as generously the last item as the first.

Barbara Smyth, whose first public recital a few weeks ago earned her fine opinions from the London critics, played Chopin; Willie Miller, the Sir James Caird violin scholar, the Spring Sonata of Beethoven with his talented young brother at the piano; and interest was shown in the youngster Clarence Olliff, who played The Dancing Doll of Poldini.

The real joy of this concert lay in the high average level of musicianship, in the simple earnestness and grace of the young performers, and in their evident devotion to music as an art. M. M.

ELSA KAREN

Elsa Karen presented eleven of her artist-pupils in a piano musicale at the home of Mrs. Rose Morley, London, in the presence of a select audience, including Mme. Matsudaira, the wife of the Japanese ambassador, the Dowager Lady Swaythling, Countess Gautier-Vignal, Mrs. Felix Salmond, and Mr. Komai, the Japanese poet. Critics and audience were much impressed by the fine rhythm, tone and musical interpretation of every pupil. Little Fuji Komai, aged six, who opened the concert, played charmingly a minuet of Bach. Among outstanding performers were Mrs. Kiuchi, who played brilliantly the Paganini-Liszt Capriccio in A minor and Mr. Berkovitch, who played the difficult Nocturne in G major by Chopin and a Liszt study. Gerald Gover also splendidly interpreted the Handel-Brahms variations. M. M.

STUART ROSS

Stuart Ross has a number of singers coaching with him who are active in radio and concert. Blanche Anthony has returned from Ottawa, Can., where she sang several concerts for the Chateau Laurier Concert Series, and she has been reëngaged for another series there in March.

Eda Kroitzsch has had three appearances on WNYC, over which station she gave a Schubert, a Schumann, and a Brahms program. She will continue these programs with Marx, Reger and Trunk compositions during February and March.

Helen van Doemming was heard in recital at Steinway Hall, New York.

Lavinia Casello has sung at two afternoon musicales for the P. O. E. Club, presenting songs by Proch, Puccini, Warren and Cadman. January 3, she left for California where she will have a series of concerts in and near Hollywood.

Willard Amison has been heard over the air on the Fox Fur Trappers Hour, and has fulfilled several solo engagements on WOR and during the Jack Frost hour.

EUROPEAN ARRIVALS

Maria Kurenko Back From Europe

Maria Kurenko, Russian coloratura soprano, returned from Europe December 30 on the SS. Albert Ballin. Before sailing Mme. Kurenko gave two concerts in Paris; and during the summer and early fall she gave an average of eighteen concerts a month in Czechoslovakia, Poland, Lithuania, Lettland, Esthonia and Finland. She made her début in Poland with six concerts in the principal cities, and is reëngaged for another Czechoslovakian tour in 1933-34. The soprano's American season opens in Glens Falls, N. Y., January 10, followed by appearances in Burlington, Vt., and Saranac Lake, N. Y., all these on local Community Concert Courses. New York City will hear her for the first time this season January 16, when she sings for the Beethoven Association. February takes Mme. Kurenko into Canada, and March will bring appearances in such cities as Great Falls, Butte and Helena, Mont.; Billings, Ia.; Yakoma, Wash.; Phoenix, Ariz.; Albuquerque, N. M.; Abilene, Tex.; Jackson and Knoxville, Tenn. Mme. Kurenko's tour will end in Charlottetown, Prince Edward Island, on April 4.

SS. Albert Ballin Brings Singers

The SS. Albert Ballin, docking in New York December 30, brought Maria Olszewska, contralto of the Vienna State Opera, who is soon to make her début with the Metropolitan Opera Company; Elisabeth Schumann, soprano of the Vienna State Opera, for a concert tour to the Pacific Coast; and Maria Kurenko, Russian coloratura soprano, also booked for extensive American engagements.

Georges Enesco

Georges Enesco, violinist, composer and director, arrived in New York January 3 on the SS. Mauretania for his annual American tour, which extends through March.

Ruggiero Ricci

Ruggiero Ricci returned from a concert tour of Europe on December 28 by the SS. Majestic.

Philharmonic to Discontinue Philadelphia Visits

Arthur Judson has announced that the New York Philharmonic will discontinue its concerts in Philadelphia after the present season's schedule has been completed. Mr. Judson is the manager of both the New York Philharmonic and Philadelphia orchestras. The former organization has given five Monday evening concerts in Philadelphia every year since 1925-26, but as the attendance this season has greatly fallen off, Mr. Judson explains that he does not feel justified in incurring traveling expenses. A further reason is the demand for more concerts in New York.

Norden Presents Christmas Services

N. Lindsay Norden, organist and musical director at First Presbyterian Church, Germantown, Pa., presented special musical services on Christmas Day. The programs included traditional carols, organ solos—prelude to Saint-Saëns' Christmas oratorio, Hosanna by Paul Wachs, and the Pastoral Symphony from The Messiah—and anthems by Richard Henry Warren, and Gounod.

Rochester Orchestra in All-American Program

ROCHESTER, N. Y.—An American composers' concert was given by the Rochester Philharmonic Orchestra (Dr. Howard Hanson conducting) with the Eastman School of Music Women's Chorus, at the Eastman Theatre on December 9. Novelties were Charles Martin Loeffler's Evocation, Robert Russell Bennett's Concerto Grosso for jazz and symphony orchestras (a witty composition), a Stringham nocturne, and Gershwin's Cuban Overture. MacDowell's Indian Suite completed an interesting and well played evening of music.

Schumann's first symphony and the Rimsky-Korsakoff Caprice Espagnole were the principal fare of a program given by the Eastman School Orchestra (Samuel Belov, conductor) at the Eastman Theatre on December 12. The orchestra is always well received, and deservedly so.

The Phi Mu Alpha Little Symphony Orchestra (Karl Van Hoesen directing) presented a program at Kilbourn Hall on December 15 which included the Mozart Jupiter Symphony and the Debussy Suite Bergamasque. With these concerts in the Eastman School and its radio work, this little symphony has created a public for itself.

Emanuel Balaban was conductor of the presentation of a scene from Tschaikowsky's Pique Dame and Wolf-Ferrari's Secret of Suzanne at Kilbourn Hall on December 17 and 19. The performances were delightfully done and the work of the orchestra aided in the success.

A Christmas concert was presented on December 18 at the Eastman Theatre with the Rochester Civic Orchestra (led by Guy Fraser Harrison), the Rochester Festival Chorus (whose director is Richard Halliley), the Catholic Women's Chorus (Theodore Fitch, director), the Damascus Chanters, (Stanley Hawkins, director), and the Chadwick Chorus (Eva Wannemacher, director), in groups of numbers, and the choirs of Christ Church and the Church of the Reformation combining in the presentation of Dr. George Henry Day's cantata, The Shepherds and the Wise Men. Other works of interest performed were Coleridge-Taylor's Christmas Overture and Beethoven's Hallelujah Chorus. R. S.

Providence Orchestra Announces Concert

The Providence (R. I.) Symphony Orchestra (Wassili Leps, conductor) will have Martha Baird as soloist for their January 8 concert. The orchestra has already given one concert this season. Earlier in the year, they were featured in the Providence celebration of Music Week, when Mr. Leps presented the Tschaikowsky concerto in B flat minor for piano and orchestra with Lorette Gagnon as assisting artist. Other numbers on this occasion were Beethoven's fifth symphony, A. Wilhelmj's arrangement of Bach's Air on the G String, and the suite from Snegorotchka by Rimsky-Korsakoff. P.

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A Late December Tale

Wherein La Haute Noblesse and a Minor Inaccuracy Pique a Member of a Fretting Tribe

By MILDRED CHETKIN

The world was moving, with the exasperating leisure of a watched kettle, toward the end of the year. The radiant aura of Christmas, embalmed though it was by a profusion of festive decorations into a semblance of life, had nevertheless passed away in a gray mist. It was too soon for the joyous prospects of a bright new year to eclipse the vestiges of a painfully traversed old one, and everything seemed infected by an unhappy seediness. In particular, the struggle to keep the holiday spirit alive over this trying period—a responsibility which has traditionally devolved upon the entertainment industries—had almost completely dissipated whatever energy may customarily be observed in and about the broadcasting studios. And from this atmosphere, charged with all the quivering action of a rural waiting-room an hour or two before train time, it was necessary for us to extract, if not some profound, at least a reasonably vital bit of material.

We tramped through corridors, enlisted unsuspecting people in fruitless conversation, wrung every possibility dry, and finally, in the last stages of desperation encountered what, under these painful conditions, harassed searchers usually encounter. Readers have met him before in a variety of guises. Sometimes he is clothed in the habiliments of a dim, by-gone day, or in the character of a prominent figure of history or fiction. Occasionally he is of our own time, but comes crowned with vine leaves to gaze at the surrounding scene with a stark sanity that is strange and awful to sober men. Most frequently, perhaps, he is known as the Man from Mars who has descended for a brief hour to observe the people and methods of this giddy planet. In every case, however, he may be identified by the unmistakable air of wonder with which he wanders about the chosen spot, and by a certain unhappy, disconsolate manner, provoked obviously by the absurdities around him.

Let it be said at once in our defence that we contemplated the creature with violent misgivings and a warm and painful distress, but we had not the courage to dismiss him. Clearly, in this emergency he was better than nothing, and, ashamed but helpless, we hauled our *deus ex machina* from the back seat into the light. Here, happily, he assumed a certain responsibility of his own. After the manner of his kind, he led us straight to our destination—the temples of radio, in this instance—and immediately proceeded to peer about, stand back in astonishment, pace restlessly back and forth, and beg mutely for permission to talk.

"Positively no more," we stipulated, "than two or three questions."

He nodded eagerly, then hesitated and gazed about again, obviously weighing the relative importance of the matters before him.

"Who," he asked finally, "are the duchesses?"

Recalling our own early reactions, we received the question calmly. "In spite of the facility with which they manage their eyebrows," we answered, "and in spite, too, of their manifest charms and devastating hauteur, they are not, as you have supposed, *grandes dames*."

"You would have me believe," he demanded, incredulous, "that they are hirelings?"

We winced for them, and cautioned him to speak in whispers. "They are paid a modest salary and are known as hostesses—a euphemism, since it is their business, wherever possible, so to confound the visitor that he will be permanently discouraged from troubling them again. Once installed at their posts they invariably become a prey to delusions of grandeur. They regard themselves quite generally as the incarnation of the organization by which they are employed, and the more violent among them believe that they personify the entire industry."

"And nobody tells them that they do not?"

"Nobody dares. For the visitor who hopes some day to speak with the important ones who are hidden from view, it would be suicide. Your duchesses are so many Cerberi—more personable, perhaps, but no less vigilant. You have already observed their shattering ability to impress the venturesome stranger with his own overwhelming insignificance. Besides, one would no more think of disillusioning them than of revealing to an advanced cardiac the true state of his heart—and for the same reason. The truth would probably kill. And once to begin this disenchantment business would be to embark on a tremendous task. The affection, you must remember, is widely prevalent, and has seized upon countless numbers here—page boys, secretaries, clerks, assistants—all are swollen with the insidious poison. Only those who have approached the top are immune. Shall we go on?"

Together we walked ahead, and his attention was caught by the vista which a half-opened door had, a moment before, revealed to him.

"That," we replied to his question, "is an office of the sales department, where time becomes a commodity."

He was startled for a moment, then his brow cleared. "Ah, yes," he murmured reflectively. "'If time were money . . .' That was a song we used to sing long ago, and then it sounded fantastic. But it was a prophecy, you see, a prophecy. For genuine sweetness and good, common sense give me the songs of long ago. Ah, yes, the good old long ago . . ." and in the contemplation of those distant days, his features grew misty and began slowly to dissolve.

We called him back sharply. "It is on the efforts of the sales department that the organization must stand or fall, and there are, of course, endless ramifications of this branch. Research, publicity, merchandising and copy divisions; departments for contracts, sales and arrangements for commercial programs. These in turn depend for their effectiveness on listening results—the most important element, as you can readily understand, in commercial broadcasting. And so perfectly are these enterprises conducted," we continued warmly, "that they have at their finger tips endless statistics on audience reaction: what programs are listened to, which ones are preferred before others, and when and where listening is most extensive. Thousands of set owners are asked periodically about their preferences and listening habits, and the results are carefully recorded, analyzed and made available to broadcasters and advertisers throughout the country."

He was visibly impressed. "A gigantic task. How do they conduct these surveys? Are there written questionnaires, or do they make a house-to-house canvass?"

We hesitated. "Don't you know?" he asked after a little while.

We shook our head.

"Weren't you ever asked about your reactions? Weren't any of your acquaintances among those thousands of set owners whose listening habits were scrutinized?"

"Not one," we admitted reluctantly.

For the second time, the familiar look of pain and triumph crossed his features, and, quite suddenly we decided to dismiss him. "That will be all," we said amiably.

He was puzzled.

"That is all," we repeated. "The show is over. You may go now."

"But there is more," he protested.

"Yes, yes, of course there is more," we agreed. "But it's easy to pick flaws. One finds them everywhere, and besides you have said enough."

"*I* have scarcely spoken," he said quietly. He cast a final glance around him. "Frankly, what, about all this, bothers you most?"

"Well," we began slowly. "Hostesses, maybe, and . . .why, yes,—those Listening Reports."

* * *

Columbia Devotes Twelve Per Cent. of Broadcasting to Music of the Classics

Columbia has announced that, whereas it devoted slightly less than ten per cent. of its total broadcasting schedule during the summer to a presentation of symphonic and vocal selections from the classics, the fall and winter schedules provide for an increase to twelve per cent. In other words, approximately two hours of the seventeen comprising the network's daily time on the air will be devoted to that type of music. This pertains to the regularly scheduled hours, exclusive of international and special broadcasts of symphonic music.

Among the orchestral organizations contributing regularly to this total are the New York Philharmonic, the Philadelphia Orchestra, the Curtis Symphony and the Columbia Symphony. Other broadcasts include the Bach Well-Tempered Clavichord series by Sylvia Sapira, the La Forge-Berúmen studio recitals, the weekly programs of Ernest Hutcheson, and Roxy broadcasts.

* * *

WOR Rules Against Pseudonyms

It has been the irritating practise of certain performers on the air to adopt a variety of names in their work before the microphone, for the purpose of concealing their identities whenever this is found desirable. Artists with established reputations in other fields, who want to try their hand at radio but are reluctant to brave the attendant dangers; those who have failed, but who must succumb eternally to the lure of trying again; others who, in a distant age, have breathed the rarefied air "at the top," known the headlong speed of the descent, and now, bruised but determined, want to limp back; and many who find it profitable to pursue their work on different stations by this device.

* * *

Madrid Radio Conference Closes

The International Radio and Telegraph Conference, which met last September in order to solve technical problems in connection with the communication systems in use throughout the world, was brought to a close on December 9.

The New York Times quotes President Alcala Zamora as having given voice to optimistic sentiments and congratulations to the convention "on bringing to a close its great work of peace." Few changes have been made, however, in the regulations adopted by the Washington Convention of 1927, and there still remain differences among the nations which have not resolved themselves into any satisfactory adjustment. The problems of broadcasting, in particular, have remained for the most part unsolved, and plans have been made for a conference to be held in Switzerland, some time before June, when the questions of radio interference between Russia and Europe and the granting of four broadcasting bands asked for by the United States will be taken up.

During the Madrid conference ship-to-shore signals were restricted in order to make additional space available for European long-wave broadcasting, and the space between 2,300 and 3,000 kilocycles, until now unused, was allotted to the United States for short-wave broadcast purposes.

STATIC

All the artists who participated in NBC's Christmas Eve program which was broadcast from Ellis Island were of foreign birth. . . . Josef Koestner has had nine orchestral compositions published in America and ninety-six published in Europe. . . . Edward Nell, Jr., was graduated from Purdue with a degree in mechanical engineering. . . . Josef Bonime was accompanist for Mischa Elman for ten years. . . . Hastings Maurer spends his spare time painting, and has just completed a life-size portrait of one of his friends who also conducts orchestras. . . . Rosario Bourdon keeps two stop-watches on his music stand during all his broadcasts.

On the Air

TITO CORAL,
Mexican baritone, late of Ziegfeld's Hot-Cha, can be heard over WOR every Wednesday and Saturday. (Photo by Irving Chidnoff.)

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RADIO IMPRESSIONS OF A WEEK

A program of seasonal greetings from NBC brought to the microphone Schumann-Heink's voice, worn by time, colored perhaps too deeply by emotion, but capable of tones of great beauty. Frank Black's Wandering Minstrels devoted their efforts to an excerpt from Rimsky-Korsakoff's Christmas Eve Suite, and, with a choral group, presented Saint-Saëns' Oratorio de Noël. This was the occasion, also, for the return to the air of the Vienna Saengerknaben. The light, flutey quality of their young voices lends itself with peculiar ease to the microphone, and, despite the contrapuntal intricacies of the music, their performance was remarkable for its precision and competence. (WEAF) . . . Ruth Bodell brought the flavor of the South to holiday music in a program of songs over WEAF on Saturday morning . . . Philip James' Little Symphony concert on WOR presented Joseph Coleman as soloist. Mendelssohn's violin concerto, performed with warmth and assurance, was his contribution to the program. The orchestra was heard in the Christmas Tree Suite of Rebikoff, and scenes from Haensel and Gretel . . . that opera, it seems, is to be the permanent confection at the radio birthday parties of the Metropolitan. The Humperdinck music brought all the charm and beauty to the air that listeners heard on Christmas Day last year when, for the first time, the microphone carried to them the proceedings from the famous stage . . . The two-piano arrangements of Fray and Braggiotti, on their program over WABC Tuesday evening, gave fresh color to Liszt's sadly hackneyed Liebestraum. The popular war song, Smiles, they subjected to a variety of ingenious treatments in imitation of a music box, clavichord, mouth organ and phonograph . . . Moshe Paranov's broadcasts of Orchestral Gems from WTIC, Hartford, Conn., find their way to the air early on Sunday evenings, with music which, though seldom profound, is chosen for substance. Ruth Burt Sampson, soprano soloist of the hour, brought to a negro song by David Guion and Max Reger's Wiegenlied a pleasing performance. The surrounding program consisted of the overture to Mozart's Marriage of Figaro, A Night in Seville by Albeniz, and selections from Bizet's L'Arlesienne suite . . . Guy Maier's piano recital over WEAF, "With Schubert in the Vienna Woods," clamored for successors. His interpretation of the music was lucid, fluent and characterized always by great tonal beauty . . . A demonstration of the interesting and highly specialized work that is being carried out by students in the ensemble classes of the Eastman School of Music was afforded audiences of WJZ on Wednesday. Selections arranged for a quartet of horns and for four trombones comprised the seventh in this series of weekly programs under the auspices of the Rochester (N. Y.) school . . . The broadcasts from Radio City on the evening of the Music Hall opening gave us a peep into the rich thesaurus from which radio announcers draw their glowing adjectives, but beyond this they were disappointing. The ballet music proved too involved for the microphone and during the Carmen episode the voices faded frequently . . . George Earle presented a festive and nicely balanced program over WABC. Among the selections which the orchestra played under his baton were excerpts from Babes in Toyland and light melodies enhanced by Ferde Grofés arrangements . . . Nell Wing, soprano, inaugurated a series of Wednesday afternoon recitals over WOR with an old French carol and three songs, including Morning, by Oley Speaks. She has a light voice of pleasing quality, but the microphone was quick to catch an occasional lack of assurance and one or two lapses from pitch . . . An organ selection by Fred Feibel and the crisp rhythms of a Mexican song by Tito Guizar were colorful interludes in the Columbia Revue . . . Another of the unusual projects broadcast by WMCA under the supervision of Elmo Russ is the Little Theatre of the Air, heard on Tuesday afternoons. During these programs a competent group of actors, directed by David Niles, performs original plays submitted by the radio audience. Mr. Russ provides the organ accompaniment.

NETWORK OF NEWS

The musical setting for the famous New York Sun Santa Claus editorial which was presented during the Christmas radio concert of Cities Service, was written and scored by Rosario Bourdon, who conducts the orchestra for these programs.

* * *

The forthcoming broadcasts of the Pontiac program, a weekly Columbia feature, will come from the stage of the chamber music hall, in Carnegie Hall Building, New York City. Andre Kostelanetz is the director of the musical portion of the program.

* * *

A Russian string ensemble under the direction of Haig Oganoff, made its début over WMCA and will be a weekly feature of that station. Their programs are largely composed of Russian folk music.

* * *

Olga Steeb, concert pianist, was soloist during a recent broadcast of California melodies over Columbia. She was heard in the Saint-Saëns second concerto for piano and orchestra, and was assisted by an orchestra under the baton of Raymond Paige.

* * *

Israel Rosenbaum, eighteen-year-old violinist, made his radio début recently during the Western Artists Series carried by NBC. The young violinist has appeared frequently in concerts on the West Coast. He has studied with Mishel Piastro and Antonio de Grassi.

* * *

Leonard Lewis, concert and operatic baritone, is to give a series of four WOR recitals. He has been engaged to sing principal roles with the Montreal Opera Company for the 1933-34 season.

* * *

Armand Cote, basso, winner of second place for the Northeastern Division in the recent Atwater Kent Auditions, was guest artist during a recent broadcast of the FRA program, which originates from WNAC, Boston.

* * *

The programs of Ida Bailey Allen and Franz are being heard twice weekly over Columbia. Franz sings folk songs of various countries as his part of the program. He is accompanied by Ralph Christman, concert pianist.

* * *

Maria Koussevitzky, soprano and wife of Fabien Sevitzky, was guest soloist with the Boston Chamber Music Ensemble during a recent broadcast over the Yankee Network. The program was under the direction of Charles R. Hector.

* * *

Quinto Maganini, director of the Sinfonietta of New York, was guest artist on the WINS Radio Opera Box Program.

* * *

The Four Minute Men Quartet, Gypsy Markoff, Adia Kuznetzoff, and Marguerite Padula were the vocal soloists during the Roxy Theatre program broadcast under the supervision of Frank Cambria over Columbia. The Roxy Theatre Orchestra (under David Ross) also contributed to the program.

* * *

Caltana Christoph, soprano, is the assisting artist on the Sunset Serenaders program, from NBC, San Francisco, which is conducted by Emil Polak.

* * *

William Hall, baritone, was interviewed by Bob Taplinger during a Meet the Artist broadcast (Columbia).

* * *

A program devoted entirely to the compositions of the members of the orchestra and production staff of the broadcast, was presented in honor of the 100th program of the NBC Household Musical Memories. Among those whose works were heard are Maurice Wetzel of the production department; Carl Hoeffle, accompanist; Clarence Wheeler and Andres Selkirk, arrangers; George Bass, violinist; and Josef Koestner conductor.

* * *

Appearing as tenor soloist, pianist and composer, Ralph Grosvenor was the guest with Philip James and the WOR Little Symphony Orchestra on December 31. Mr. Grosvenor sang an aria from Rigoletto and a group of songs which included one of his own compositions. He played his own accompaniments for several numbers.

* * *

The Glee Club of the Wesleyan University of Middletown, Conn., was heard recently in a CBS recital. The group consists of thirty-two students conducted by Edwin H. Lindberg and coached by Joseph S. Daltry, professor of music at the university. The club interrupted a tour of four concerts to broadcast from New York.

* * *

The New English Singers were featured with Channon Collinge and the Cathedral Choir in a special program over Columbia. The Columbia Symphony Orchestra accompanied the choir, and the soloists were Mildred Rose, soprano, Barbara Maurel, contralto, Theo Karle, tenor and Crane Calder, bass.

* * *

Music by Christiaan Kriens and the poem The Night Before Christmas, were heard over the WEAF network December 19 and again December 21 over WTIC, Hartford, Conn. Mr. Kriens' Christmas cantata, The Star in the East, was broadcast December 24 over WEAF with chorus, soloists and orchestra.

* * *

Elmo Russ' production, Justice, written by Raymond Ronaldi, a young Spaniard, was witnessed by an invited audience at WMCA's studios on December 20. This was the fifth in the series given by the Little Theatre of the Air.

* * *

Mrs. Adele Alberts, dramatic soprano, was soloist with the Boston Chamber Music Ensemble during a recent broadcast over the Yankee Network. The ensemble is under the direction of Josef Zimbler.

* * *

Michele Raggini sang the role of the Duke in the broadcast of Verdi's Rigoletto during the Italian Grand Opera program over WOR.

* * *

A performance by what is believed to be the largest piano ensemble ever heard on the air was broadcast to NBC stations from the Municipal Auditorium in Portland, Ore. Under the direction of Sarenz Steiner, forty women were at the keyboards of twenty pianos.

* * *

The Boys Choir of St. Thomas's Church, New York, was a special feature of a pre-holiday broadcast of the Columbia Threads of Happiness program. Tommy McLaughlin and a symphony orchestra conducted by Andre Kostelanetz, the regular contributors, also were heard in Christmas music.

* * *

Incidental music composed by Erich Korngold for the Shakespeare comedy Much Ado About Nothing was offered in the program presented by the Los Angeles Philharmonic Orchestra under Artur Rodzinski during a broadcast of the Standard Symphony Hour over NBC.

* * *

The Italian Moments program, under the direction of Ernest Cafiso, has returned to WINS as a regular weekly presentation.

* * *

Alexander Haas and his Budapest Gypsy Ensemble have returned to the Columbia network for a series of half hour broadcasts. Maximilian Rose, violinist, is soloist with the group. All the arrangements are made by Mr. Haas, and the orchestra performs its programs from memory. The ensemble has been heard in concert throughout the country, and at present is in a Broadway stage production.

* * *

Philip James selected Joseph Coleman, one of his colleagues at WOR, as guest artist during the program of the Bamberger Little Symphony Orchestra broadcast on December 24. Mr. Coleman is first violinist and director of the Perole String Quartet.

* * *

Bernardo Olshansky was heard on Christmas Day over WOR in a group of Russian songs.

* * *

The Curtis Institute of Music will again present chamber music on January 10, over the Columbia network. The program holds Sinding's piano quintet, with Zadel Skolovsky (student of Isabelle Vengerova), pianist; James Bloom and Felix Slatkin, violinists; Gabriel Braverman, violist; and Victor Gottlieb, cellist. Other numbers are Beethoven's serenade for flute, violin and viola, op. 25, played by Ardell Hookins (pupil of William Kincaid), Marian Head (student of Lea Luboshutz), and Virginia Majewski (pupil of Dr. Louis Bailly). Dr. Bailly, head of the viola and chamber music departments at the institute, is to direct the broadcast.

* * *

Elvira Rosina Geiger and Samuel Shankman, pianists, played duets over WPCH on December 27, 28 and 30. Mr. Shankman was heard in solo numbers over WMCA on December 29 and 30, and Mme. Geiger on December 30.

RADIO PERSONALITIES

ROSARIO BOURDON

Rosario Bourdon has established a record in radio broadcasts, having conducted his orchestra in the same series for more than five years. He was born in Montreal, Can., and spent his youth there. His musical education began early, for his father was organist at the Notre Dame Church in Montreal and his mother, Caroline Dubois Bourdon, was an eminent Canadian pianist.

While attending school in Canada he studied at the Quebec Musical Academy, and later went to Belgium to continue his musical studies at the Conservatory at Ghent. At the age of thirteen he received first prize in a competition for cellists, and a year later was soloist with the Kursal Orchestra of Ostend. After several seasons spent touring Europe with his mother, he returned to the United States to join the Cincinnati Orchestra, and later the Philadelphia Orchestra.

It was through his work as director for the Victor Recording Company that he was selected to accompany artists in the early days of radio. In May, 1927, he was engaged to conduct a large concert orchestra for the Cities Service program, and has remained with it ever since. Bourdon is also a composer, and many of his works are given frequent performances by the orchestras on the air.

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THE PHONOGRAPH CHAMPIONS WORKS OF JEAN SIBELIUS

First Publications of Disc Society Formed in Composer's Honor—Tonal Pictures of Chapters From Finnish Mythology and Symphonies Conducted by Kajanus and Stokowski—Cecil Gray's Ecstatic Study Provides Adjunct to Appreciation

By RICHARD GILBERT

Lately there has been a mild controversy over the music of Jean Sibelius. The works of this musician laureate of Finland, it is rumored, have not been given the prominence which their protagonists hold they deserve. This neglect was voiced vociferously by Cecil Gray in a full-length study of the composer,[1] completed about a year ago, and since by various phonophiles whose enthusiasm prompted them to subscribe to a Sibelius disc society. Practitioners of the gentle art of program making, especially in the high places of Philadelphia and Boston, have heeded the cry, and are currently making much of Sibelius performances.

Sibelius' music in the contemporary scene is discussed and denied, its value in contrast to the classics of all time and its approximate place in musical history is not only speculated upon but, sometimes with sweeping declarations, actually predetermined. Consequently a considerable propagandistic movement to further its reception is impelled by a growing number of zealous adherents. The current movement, moreover, looks as if it might be taking on the somewhat excessive proportions of a cult.

There are those who, like Cecil Gray, find in Sibelius' art the manifestations of one of the supreme geniuses in the whole history of music. Others, conversely inclined, claim, as did a Musical Courier editorial of recent date, that "Sibelius is to be respected for his seriousness, knowledge and artistic legitimacy, but he can by no means be regarded as a symphonist of the highest rank." The repercussions engendered by both dictums are mild but nonetheless dogmatic. At best it is a timid dispute and provokes only a small amount of unreasoning hostility among professional musicians and critics. The detractors are detractors only from the notion that Sibelius is a giant among composers—one has yet to hear the statement that his music should not be played. If there is indiscriminate adulation, it cannot be said that there is even a small amount of repulsion. Unlike Wagner, Strauss, Debussy, Stravinsky, Schönberg, Berg and Varèse, Sibelius has not aroused broadsides of bitter invective or explosive contempt among his censors. The most derogatory attention paid him thus far has been evident for the most part in the sullen and listless reception accorded his symphonies by the majority of concert-goers, together with a more or less universal depreciation of the warhorse Finlandia and the saccharine melancholia of Valse Triste.

* * *

A familiarity with Sibelius' more pretentious music, however, should dispel something of either tendency. After all is said and done, the proof of the pudding is in the eating, and—thanks to the enterprising phonograph companies—it seems that a more sensible attitude may be reached with regard to this non-obtrusive composer. The recorded works listed in the accompanying box are representative of Sibelius' fecund orchestral creation. Will frequent listening, such as only the phonograph provides, surfeit the admirer of today or will it arouse a more steadfast devotion to the musical art of the Northland? After numerous playing of the recorded examples, we must confess to being in much the same position as before; we are not indifferent to the more imaginative utterances or unmindful of the poignant writing in many pages, but Sibelius does not appear as great as his more ardent admirers would make him, nor yet as unresourceful or inarticulate as his detractors insist. His most refreshing work, it becomes increasingly evident, is found in the shorter tone poems, the splendidly painted pictures of chapters from Finnish mythology—the Kalevala legends.

* * *

Who is responsible for the sudden advancement of Sibelius music? It has been hinted that perhaps the Sibelius publisher conceived the idea of a propagandistic plan. To be precise, the present avalanche of Sibelius concert performances and phonographic recordings may be laid at the door of the Finnish government. Not content alone with presenting their "uncrowned king" (the way Mr. Gray indicates Sibelius' popularity in his fatherland) with a lifetime stipend, the Finnish people ("statistics show that as far back as 1900 no more than 1.2 percent of the population was illiterate," *ibid.*) are seeing to it that Sibelius' music receives the recognition of the outer world in more than the desultory fashion accorded it in the past. In 1930 the government of Finland provided a sum of money to be used in defraying a part of the expense of recording several of Sibelius' symphonies in London. Robert Kajanus, conductor of the national orchestra in Helsingfors and a lifelong friend of the composer, journeyed to England for the specific purpose of directing the London Symphony Orchestra before Columbia microphones. The first and second symphonies and fragments from the Karelia suite were engraved and sent forth to a small but eager public from Edinburgh to Capetown, from Melbourne to Toronto. American release of these recordings followed promptly.

It would be decidedly unfair to say that there has been no demand for recordings of Sibelius' works. Phonophiles have been requesting this blessing for some time; and not sporadically either, as the various record publishers and merchandisers will attest. So that when the society plan of recording works calculated to appeal to a limited audience was incepted by H. M. V. and Victor, one of the first composers to be considered was Jean Sibelius. The first Sibelius society album, containing the fifth symphony and the tone poems, Pohjola's Daughter and Tapiola, played by the London Symphony Orchestra conducted by Robert Kajanus, currently makes its appearance[2]. Simultaneously, in the regular January Victor issue, comes the fourth symphony, played by Leopold Stokowski and the Philadelphia Orchestra. Together with previous releases, Sibelius is now eminently publicized.

* * *

In the matter of symphonies, the subscribers to the Sibelius society certainly got the worst of the bargain. The fifth is the most unsuccessful of the lot up to that number. Any second-rate composer could have written it. Deficient in practically all of the qualities one looks for in symphonic writing, certainly any one of the symphonies of Borodin, Glazounoff or Rachmaninoff is superior to it in points of form, thematic material and instrumentation. Its attempt at a sunny disposition is spoiled by an unbroken rigidity of movement; transmutations of material are awkward and developments frequently vapid. Cadences are banal and pointless, terminating movements with uncertainty and lacking desired effect. A persistent harmonic dullness adds to the general monotony of the whole. With Gray we agree that the material is ordinary and even commonplace, but we cannot concur with the opinion that it is transformed "by means of some *unexplainable* gift of musical alchemy" into something rich and strange. The italics are ours.

The performance under the direction of Kajanus is pedestrian; fine precision is lacking in the London Symphony Orchestra's playing and richness of tone is almost entirely absent. The record sides are seven.

Victor's Musical Masterpiece set No. 160, featuring Leopold Stokowski's reading of the fourth symphony, fortunately, is another story. This work shows Sibelius plunged into the maelstrom of radical harmonic innovation (1911). It follows only to a slight extent the familiar symphonic model. There is more than a semblance of instrumental virtuosity. But, most of all, the work is conspicuous for unusual boldness and pithiness of style. Why Sibelius should have retrogressed in his fifth symphony, forms one of those disturbing enigmas frequently encountered in artistic creation. There is a likeable terseness in the fourth which one looks for in vain in preceding symphonies, full of romantic pathos steeped in the cold light of the north. Orchestral voices achieve a peculiar independence and the absence of a general tonality adds to the vagueness, acceptable here, of a melancholy expression. It is a pity that this intense work was succeeded by such a disappointment as the E flat major.

The Philadelphia Orchestra's playing can hardly be improved upon. Rich in tone and spontaneous in response, these instrumentalists lay bare each note, its meaning precisely shaded, with superb perspicuity. The recording, made during the same session as the Tristan and Isolde music, reviewed some weeks back, is of the highest quality.

The tone poems of Sibelius are played far too infrequently. They constitute his most spacious claim to an important position in modern music. The pieces based upon the Kalevala legends form, like Smetana's Ma Vlast, a national epic in music. The charm of The Swan of Tuonela, with its placid beauty, founded upon a lovely theme, has a singularly vivid appeal. It is carried by the *cor anglais* against a tone quality of savory darkness (bright-toned instruments such as flutes, clarinets and trumpets are excluded from the instrumentation), together with the Sibelian device of dividing the strings into many parts. En Saga, an early work, is no less inviting. Pohjola's Daughter, a sort of Northland Omphale's Spinning Wheel, is rich in orchestral fantasy. Tapiola, taking its name from Tapio, the forest god of Finnish mythology, has both breadth of outline and intricate detail in its wholly virtuosic scoring. Happily, one can join Gray in remarking that "no mere words can hope to convey one tithe of the grandeur and sublimity, the sheer originality and imaginative power, which inform the whole work. . . ." The London Symphony Orchestra has better luck with the tone poems.

* * *

A necessary adjunct to an intelligent appreciation of Sibelius' music is the only full-length portrait available in English, written by Cecil Gray. With particular reservations and admonitions, it is warmly recommended. This British critic, known for his provocative Survey of Contemporary Music, believes that Sibelius is not only the greatest of modern composers but one of the monumental musical figures of all time. He is at pains to apologize for the sentimental character of Sibelius' waltzes and other works of a cosmopolitan and generally popular nature. But, withal, he gives us a forceful picture of the composer's environment, of the altogether enlightened state of Finnish culture, and dispels certain misconceptions regarding the derivation of the nationalism of Sibelius' music.

The influence of Finnish folklore is dwelt upon at length. Only twenty-one pages are devoted to biographical notice but, succinctly written and with many heretofore unknown facts at hand, it is enough to give us the circumstances surrounding the musician's ancestry (Swedish as well as Finnish), his education, personality and artistic creed. The greater part of the book, devoted to the music, will be found informative and excessively encomiastic. Whether or not the reader will assent with Gray's evaluations depends entirely upon his reaction to the music itself. With the phonograph so bountifully championing this music, the opportunities for digesting as many helpings of certain courses as can be comfortably accommodated, are unlimited.

[1]Sibelius, by Cecil Gray; Oxford University Press, London, 1931.

[2]The RCA Victor Company announces that the subscription list of this society has not been closed, as previously indicated. Anyone desiring the set of seven 12-inch records comprising album No. 1 may obtain them upon special order through any authorized dealer.

THE SIBELIUS DISCOGRAPHY

EN SAGA, op. 9, orchestra conducted by Eugene Goossens (Victor).
KARELIA SUITE, op. 11: Intermezzo; Alla Marcia, London Symphony Orchestra conducted by Robert Kajanus (Columbia).
THE SWAN OF TUONELA, op. 22, No. 3, Philadelphia Orchestra conducted by Leopold Stokowski (Victor).
FINLANDIA, op. 26, Philadelphia Orchestra conducted by Leopold Stokowski (Victor).
SYMPHONY No. 1 in E minor, op. 39, London Symphony Orchestra conducted by Robert Kajanus (Columbia).
SYMPHONY No. 2 in D major, op. 43, London Symphony Orchestra conducted by Robert Kajanus (Columbia).
VALSE TRISTE (from Incidental Music to Kuolema, op. 44) orchestra conducted by Eugene Goossens (Victor).
POHJOLA'S DAUGHTER, op. 49, London Symphony Orchestra conducted by Robert Kajanus (Victor-Sibelius Society Album).
SYMPHONY No. 4 in A minor, op. 63, Philadelphia Orchestra conducted by Leopold Stokowski (Victor).
ROMANCE (Orchestration of No. 2 from four pieces for violin or cello and piano, op. 78) Goteborgs Symphony Orchestra conducted by Tor Mann (Swedish HMV No. Z206).
SYMPHONY No. 5 in E flat, op. 82, London Symphony Orchestra conducted by Robert Kajanus (Victor-Sibelius Society Album).
TAPIOLA, op. 112, London Symphony Orchestra conducted by Robert Kajanus (Victor-Sibelius Society Album).

There are additional recordings available of Finlandia and Valse Triste but, compared to those mentioned here, they are negligible.

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Musical Atmosphere on a Nationalistic Basis

(*Continued from page 6*)

new proletarian school. This they will probably accomplish. Paris lives principally on Gounod, Bizet, Halévy, Meyerbeer, and Massenet, with Wagner, Verdi, and Puccini thrown in for good measure. Germany? Wagner, and once more Wagner, diluted with Mozart, Weber, Verdi, Puccini, Beethoven (Fidelio) and Strauss.

We Americans have no folk song of our own, we say. But we have a life rhythm of our own and a life idiom of our own, sung about by Washington Irving, O. Henry, and many others. In short we have the Nationalistic Basis on which to put the Musical Atmosphere. The first thing is to inject appreciation by educational training; second, when the appreciation begins to circulate in the blood and stimulates art hunger, to satisfy it with none but the very best in a presentable, universally understood form; third, when finally the passive appetite passes into an active one, i.e. into the longing to create, to give the results thereof a first hand consideration, as Moscow does to her young composers, negligible as their attempts may be for the present. Then by laws of natural selection, the poorly inspired will pass into oblivion, while the genuine will remain as in a sieve. Perhaps we shall have something just as good as Shostakovich and Mossolov in the U. S. S. R., and maybe something much better.

Smeterlin Coming in February

Jan Smeterlin, Polish pianist, returning to America in February, has been active in Europe during the early part of this season. He has played twelve concerts in Sweden, three of them in Stockholm of which two were recitals, the other an appearance with orchestra. Mr. Smeterlin also made two tours in Holland, and it is reported that for his last recital at The Hague (November 27) all seating space on the platform was used. His recital in Rotterdam, according to word from there, was so crowded that additional rows of seats had to be added at the Groote Nutsaal where the concert took place. The pianist gave several concerts in the Polish provinces, and found time to spend two days in Poland with Karol Szymanowski at Zakopane, where they discussed the composer's new symphony for piano and orchestra, which the pianist will premier in England in January with the Royal Philharmonic Society. Other British bookings for Mr. Smeterlin this season include Liverpool, Glasgow, Edinburgh, Leeds, Huddersfield, Folkstone, Woodford Green, Northwood, and six appearances in London (a recital, two B.B.C. broadcasts, two before the Chelsea and Westminster music clubs, and a concert at the London Museum).

Washington Hears Student Orchestra

WASHINGTON, D. C.—The Student Orchestra of Wilmington, Del. (Edna Turner Bradfield, director) recently gave a concert here, at the invitation of Mrs. Herbert Hoover, who had heard the orchestra previously in Wilmington. Newspaper reports set the attendance at 1,500 for the concert at the capital. Miss Bradfield led her players in excerpts from Handel's Water Music and Gluck's Airs de Ballet, and in the prelude to Act III of Lohengrin. The harp ensemble, directed by Reva Reathe, played several numbers. After the program Mrs. Hoover, who had attended the concert, entertained Miss Bradfield and the orchestra at the White House. As a result of this appearance, Miss Bradfield may be called to Washington to inaugurate a student body similar to the one she now conducts. E.

Works of Ellis Levy Performed

ST. LOUIS, MO.—The Musicians' Guild of St. Louis recently sponsored a recital of compositions by Ellis Levy at the Coronado Hotel. The program included A Woodland Story, a piano suite, Swing Song, a trio for violin, cello and piano, a string quartet, several violin solos, Valse-Ballet (for orchestra), performed on two pianos, and a violin quartet entitled Fantasie Brilliante. S.

NEW PUBLICATIONS

PIANO

REVIEWED BY LEONARD LIEBLING

Drei Schwedische Tänze (Three Swedish Dances) for piano, by Paul Graener.

The title page of this opus is printed in the facsimiled handwriting (with autograph) of the composer. His trio of pieces is subcaptioned Lappland, Östergöth, Dalekarlien. The thematic material, doubtless rhythmed on the dance meters of those localities, is of folk tune character, with much repeating of figures, but not of engaging nature. The harmonization is somewhat unresourceful and lacking in color. A facile orchestrator might be able to make clever transcriptions of Mr. Graener's rather monotonous examples. (Bote & Bock, Berlin; Associated Music Publishers, Inc., New York.)

* * *

Reviewed by R. M. Knerr

Piano

New Piano Compositions, by Alberto Jonás.

The recent publication of seven new piano compositions by Alberto Jonás should be an event for his many pupils and other admirers. Six of these pieces make up his op. 21. Among them are five original numbers: Evocation, Humoresque Intermezzo, Nocturne, Vals Espanol, and Chant du Soir. Concluding this opus is a concert transcription of Schubert's Marche Militaire, No. 3. Finally, as a separate number, we have Mr. Jonás arrangement for two pianos, four hands, of a Marche Hongroise by H. Kowalski. All demand a high degree of virtuosity in the performer.

These Jonás pieces show throughout an idiomatic treatment of the instrument, a matter which was to be expected from one of such high rank as a performer and teacher. Thematically, the four original works show graceful, pianistic writing, and harmonically there is much of interest, with a considerable use of modern color. It is difficult to characterize each of the numbers, but there is a certain Chopinesque suggestion about the first three. The Vals Espanol is more definitely a bravura number. The Chant du Soir suggests some of the post-Scriabin school in its lavish use of chromaticism. The Schubert transcription is extremely effective. The most exacting of all is the four-hand version of the Marche Hongroise, of exceeding brilliance. It is unnecessary to state that all these numbers are edited with scrupulous scholarship. (Carl Fischer, Inc., New York.)

Mixed Voices A Cappella

Three Settings of the Missa Brevis, by Healey Willan.

Choirmasters who seek high musical quality in their offerings, and whose charges can sing a cappella music with correctness and virtuosity, will be glad for these beautiful settings of the Missa Brevis. The settings are in E flat, F minor and F. The first and third are flowing, lyric examples of polyphonic writing, while the staccato opening of the second suggests the Russian chorale style. There are both Latin and English texts, and there is a piano part provided for use in rehearsal. (Carl Fischer, Inc., New York.)

Come, Thou Almighty King, motet by Seth Bingham.

The fine old hymn text is here found in a richly sonorous and effective setting for mixed choir a cappella. Mr. Bingham's motet will require accomplished singers, for it contains considerable florid writing, but should repay the study needed. It is provided with a piano part for study purposes. (Carl Fischer, Inc., New York.)

First Concert of Tenafly Society

TENAFLY, N. J.—The Tenafly Music Society (Nana Genovese Gazzale, president) recently held its first meeting at Mme. Gazzale's home, with Pasquale Amato and Gina Pinnera, as guests of honor. The baritone was made honorary president of the society. The musical program began with Act II of Flotow's Martha, featuring Grace Kadura, Jesslind Jones, Leonard Williams and Jack Allen, with Elsie Van Duren, accompanist, and Delevan Howland conducting. There were also operatic offerings by Giacomo Giacolone, Myrtis Macdonald, Jeanette Neal and Elvira Del Monte. Vittorio Trucco was at the piano for Mr. Giacolone and Miss Del Monte, Mrs. Nathalie Boardman for Mrs. Neal and Miss Macdonald. At the end of the program Mme. Pinnera sang the aria, from Tosca, and Pace, Pace Mio Dio from La Forza del Destino.

J.

Horace Hunt Continues Musical Advancement Plan

DALTON, MASS.—Horace Hunt, organist and choirmaster at First Congregational Church, presented the third concert in his Musical Advancement Plan at the church on December 19. Mr. Hunt's organ solos were by Widor, Lemare and Powell-Weaver. The chorus offered excerpts from Bach's St. Matthew Passion and Handel's Messiah; Mrs. H. H. A. Beach's The Year's at the Spring, a group of Negro spirituals, Rubinstein's Seraphic Song and a traditional carol, The Holly and the Ivy. There was also a double trio (La Vierge à la Creche) by Périlhou and Kountz' The Sleigh.

Beatrice Desfosses Under Colledge Management

Beatrice Desfosses, soprano, is now under the management of George Leyden Colledge of New York. This young Canadian singer has appeared on both sides of the Atlantic. Her début was in operetta in New York, and she has studied both here and abroad. One of her teachers is Camille Decreus, director of the Conservatoire de Fontainebleau in France; and she coached in London with Mavrogordate, and has also studied in Germany. Her repertoire contains sixteenth and seventeenth century classics, German Lieder, and modern French, Italian, Russian and English songs.

New York Orchestra Program

The New York Orchestra, which is giving its first concert under its new conductor, Nikolai Sokoloff, at Carnegie Hall, New York, January 16, has programmed for that occasion Beethoven's Eroica Symphony, Debussy's La Mer, and Sibelius' Finlandia. Mr. Sokoloff is now in New York for rehearsals during his mid-winter vacation from his duties as conductor of the Cleveland Orchestra, which he is leaving this spring.

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I See That

Elisabeth Oppenheim, pianist, has been engaged as soloist with the Pittsburgh (Pa.) Symphony Orchestra on January 8.

* * *

Maria Wildermann's Haydn costume recital by her pupils, at Wanamaker Auditorium, New York, will take place January 14; participants include solo players, piano trios, a piano sextet, string quartet and dancers.

* * *

George J. Wetzel's anthem, Hallowed Be Thy Name, for soprano, chorus, organ and violin, was performed recently, with Julia Peters as soloist, in Far Rockaway, N. Y.

* * *

Dolores Hayward, who recently established the Pent House Music School in New York, which offers residence facilities for pupils, states that she has a large enrollment. Miss Hayward spent the holidays in the country.

* * *

Mme. Bell-Ranske has established The Art Forum, to exploit music, art and drama, in San Francisco. Some years ago she founded The Art Forum and the Dramatic Forum in New York, with the support of Bispham, Ganz, MacMillen and others.

* * *

Frederic Baer, in connection with his forthcoming appearances in Wisconsin and Illinois, has been engaged for a recital in Ames, Ia., March 30. This precedes the baritone's return to New York to sing with the St. Cecilia Club on April 4, followed by a performance in Brooklyn, April 6.

* * *

Constance Hope has opened Fifth Avenue (New York) offices where she is engaged in all types of publicity.

* * *

On January 26, a recital will be given at the Barbizon-Plaza, by Basil Gauntlett. A unique feature of this recital will be the inclusion in the program of the Hook Norton Suite, by the late Ernest Fowles. This concert will be the sixth in the series, Music Through the Ages.

* * *

Beatrice Desfosses sang at the Studio Club of New York on January 6.

* * *

Fania Petrova, who recently sang the contralto role in Elektra at the Metropolitan on short notice, coaches with Cesare Sturani.

* * *

Nora Fauchald sang the Christmas portion of Handel's The Messiah in the Garden City, N. Y., Cathedral on December 23 with chorus and organ. Recently the soprano appeared in recital before the Hartford (Conn.) Woman's Club.

* * *

Anthony Pesci, tenor, is head of the Staten Island (N. Y.) Conservatory of Music, which opened shortly after January 1.

* * *

Eidé Noréna, Norwegian soprano, will arrive in this country on January 31 to sing with the Metropolitan Opera Company. A short concert tour is contemplated.

* * *

Harry G. Sommers will present The Noyes Group in Awake, Olympus, a program of dances described as a modern form of the ancient Greek art, at the Avon Theatre, New York, on January 22.

Antonia Brico to Conduct Musicians' Orchestra

Antonia Brico, youthful woman conductor, the first of her sex to conduct the Berlin Philharmonic Orchestra, will make her New York début with the Musicians' Symphony Orchestra as its guest conductor on January 10 at the Metropolitan Opera House. This is another in the series being given for the unemployed musicians. The guest artist is the seventeen-year-old Viennese pianist Poldi Mildner, who is to play Richard Strauss' Burlesque. Serge Prokofieff, pianist and composer, is scheduled to conduct the orchestra in a composition of his own.

Miss Brico is a native of California. After graduating from the University of California, she studied with Sigismond Stojowski in New York. Later she went abroad and was admitted to the school for orchestral conductors in Berlin. She became coach at the Berlin Opera, where she had the private advice of both Karl Muck and Furtwängler. After Miss Brico had conducted the Berlin Philharmonic in Europe, she returned to her own country and was engaged to conduct the summer symphony concerts in San Francisco and to direct the Los Angeles Philharmonic Orchestra at the Hollywood Bowl.

Conservatories and Schools

Cleveland Institute of Music Notes

CLEVELAND, O.—The Cleveland Institute of Music resumed its activities after the holidays with a lecture on Handel in opera and oratorio by Herbert Elwell, composer and teacher of composition at the institute, and music critic for the Cleveland Plain Dealer. January 11, Arthur Loesser, teacher of piano at the institute, will give a recital at Samuel Mather House, presenting numbers by Mozart, Mendelssohn, Fauré, Albeniz, Dohnányi, and the Chopin Variations in B flat on a theme by Halévy. January 6, Mr. Loesser gave the fifth in a series of lecture-recitals on Jewish Musicians at the 105th Street Temple. Mary Williams, pupil of Beryl Rubinstein, gave two piano recitals recently in Warren, O. C.

* * *

University of Illinois Gets Sousa Library

URBANA, ILL.—The University of Illinois has come into possession of the band library of the late John Philip Sousa. This library, said to be the largest of its kind in the United States, is to be kept intact and known as the Sousa Memorial Library. The university's bands already had what was considered the second largest library of band arrangements in the United States. Sousa's director's stand, which has also been acquired by the university, will be placed in a room adjacent to the library as a permanent memorial to the March King.

* * *

School to Offer Chamber Music

The Juilliard Graduate School, New York, will offer a course of ten chamber music concerts on successive Wednesday evenings, beginning January 11 and ending March 15. Members of the faculty, graduates, students and guest artists are to be featured. Tickets are sold for the entire course only, no single admissions being available.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler	George Lehmann
Gregor Alexandresco	Joseph Lewin
Alszlo Aliga	Marguerite Lichti
Achille Anelli	Maryan Liszt
A. D'Orme-Baker	Thaddeus Loboyka
S. J. Barozzi	Harold A. Loring
Antonio Bassi	Issay Lukashevsky
Mrs. William B. Beach	Margaret Ladley McBride
Victor Benham	Jay McGrath
Umberto Bernucci	Beleska Malinoff
Mary Biffan	Josef Martin
George Blumenthal	Joseph Mendelsohn
Zara Bouson	Helen C. Moller
Margaret Bovard	Florence Nelson
O. N. Bryant	Anna Nordenstrom-Law
Francesco Bucca-Fusco	Arturo Papalardo
Buzzi-Peccia	Carl L. Pawlowski
Lavie Cadorin	Wm. B. Peters
G. Carnsion	Miron Poliakin
Nino Carboni	Arnold Powell
Angelo Carlino	Rita Raymond
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Norman Curtis	Jean Rouse
Stephen Czukar	Anna Savina
Greta Dalmy	Philip Scharf
Chev. Gaulter Del'Eveille	S. Scharf
George De Sel	Marguerite Schuiling
Solita De Solis	Josef F. Schwarz
Ragini Devi	Walter D. Smith
Maude De Voe	Edith Silance-Smith
Byron S. Dickson	John Steel
Dmitry Dobkin	Harrison A. Stevens
Beatrice Elliott	Norman Stoneham
Frank G. Ernst	Marcia Sumelska
Maestro Geremia Fabrizi	Tofi Trabilsee
Mirian Franken	Prof. A. H. Trouk
Anna A. Garrett	Marie Woodman Tufts
Alexander Goldberg	Emilio Vaccaro
John Hartigan	Fernando Villa
Jean Heimel	Harold Von Oppenheim
Frederick Hellar	Walter Von Oppenheim
Russell Blake Howe	Elemer Von Pichler
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SALLY WEINRAUB,
soprano, artist-pupil of Irma Swift, is giving a recital at Wurlitzer Hall, New York, this evening (January 7).

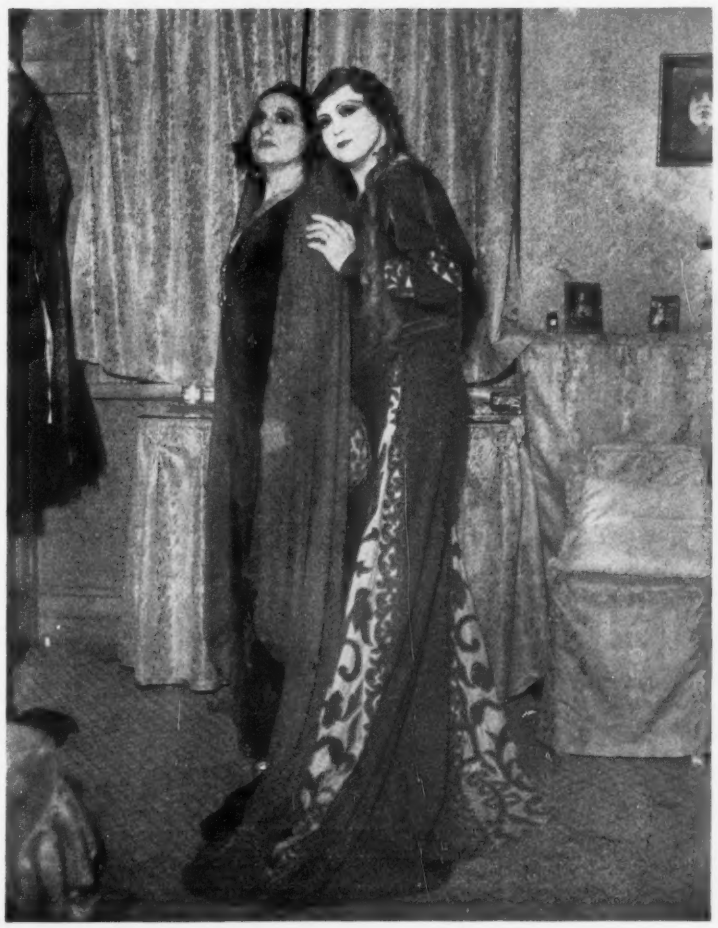
JULIA PETERS,
soprano, with not even sufficient notice to enable her to catch a train, motored to Montclair, N. J., on December 15, to substitute for Margaret Speaks at a concert there. Miss Peters arrived in time to hand her music to Mark Andrews, who accompanied her in a group of numbers.

THE BUDAPEST STRING QUARTET
in Davos, Switzerland. The ensemble recently made a concert tour of Switzerland. They sail the end of January to fulfill engagements in this country.

HELEN McGRAW,
American pianist, recently returned to America after a year in France and England, during which her Parisian engagements included a recital in the Salle Chopin, another at the American Church, a number in important salons, and an appearance as soloist in the annual gala concert of the Philharmonic Society of Laval. Her London recital at Grotrian Hall, December 2, brought engagements to play twice at Letchworth (Hertfordshire) and once at Cambridge. Miss McGraw studied with Sklarevski at the Peabody Conservatory, Baltimore, Md., and with Ernest Hutcheson and Alfred Cortot.

FRANCA SOMIGLIA,
American soprano, as she appeared in Puccini's Suor Angelica, at Lucca, Italy. Miss Somiglia is now singing in opera at Ferrara, Italy.

CLARE CLAIRBERT,
coloratura soprano, made her first New York appearance at the Plaza Artistic Morning, December 22.



BRUNO WALTER
began his season with the New York Philharmonic Orchestra on December 29 at Carnegie Hall.

DAVID MANNES
conducted three performances of Le Nativité, presented for the fifth season at his music school in New York, on December 19, 20 and 21.

(LEFT) CARMELA AND ROSA PONSELLE
appeared for the first time together in La Gioconda at the Metropolitan Opera House December 21. (Photo by Carlo Edwards.)

(See Inside Front Cover for Additional News Pictures)

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ELSA ALSEN

Dramatic Soprano

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